

mid-december, 1928

single copies - 25c

# the art digest

the news-magazine of art

UNIV. OF MICH.  
GENERAL LIBRARY  
MEDICAL ROOM



"YOUNG GIRL"

By CHARLES STAFFORD DUNCAN

[See article, "All American," on page 31]

**GREATEST CIRCULATION OF ANY ART JOURNAL IN AMERICA**

*Six Times the Circulation of Any Weekly Art Periodical in America*

# JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, Rue St. Dominique

PARIS

9 Rue de la Paix

## RENE GIMPEL

EXHIBITION OF XVIII<sup>TH</sup> CENTURY FRENCH  
PICTURES

*Gothic Sculpture*

FRENCH and ITALIAN  
PRIMITIVES

NEW YORK  
Hotel Ambassador  
51st St. & Park Ave.

PARIS  
19 Rue Spontini

## DURAND-RUEL

NEW YORK  
12 EAST FIFTY-SEVENTH STREET

PARIS  
37 AVENUE DE FRIEDLAND

## F E R A R G I L

F. NEWLIN PRICE, *President*  
37 East Fifty-Seventh St. NEW YORK

## ALBERT DU VANNES

AMERICAN AND FOREIGN  
PAINTINGS—OLD MASTERS

39 EAST 57TH STREET  
NEW YORK

## BOWER GALLERIES PAINTINGS

English School XIII Century  
HOTEL FAIRFAX  
116 East 56th Street, New York City

Drawings, Water Colors, Miniatures  
Telephone  
WICKERSHAM 0660

## WHITNEY STUDIO GALLERIES

CONTEMPORARY ART

10 West 8th Street

New York

## MERRILL HORNE GALLERY

866 SECOND AVENUE

SALT LAKE CITY

Richards  
Stewart  
Harwood  
Moser  
Everett

Teasdel  
Olsen  
Howard  
Jenkins  
Campbell

Midgley  
Squires  
Adams  
Bancroft  
Larson

## "The GALLERY of P. JACKSON HIGGS"

11 EAST 54th STREET  
NEW YORK

HIGH CLASS OLD MASTERS  
ANTIQUITIES

## Lewis & Simmons

Old Masters  
and  
Art Objects

730 Fifth Ave., New York  
CHICAGO, 908 N. Michigan Ave.  
LONDON, 74 South Audley St.  
PARIS, 16 Rue de la Paix

## EHRICH GALLERIES

Paintings

36 East 57th Street  
New York

*The advertising columns of THE  
ART DIGEST have become a directory  
of the art dealers of the world.*

## J. LEGER & SON

13 DUKE ST., ST. JAMES'S  
London, S. W. 1  
Established 1892 Tel.: Gerrard 7651



Sir Wm. Pettit by J. Zupany,  
R. A. Size: 36"x28".

**OLD PAINTINGS** of the English,  
BY French, Dutch,

German and Italian Schools  
**OLD MASTERS**  
Inspection and correspondence cordially invited

## CHICAGO GALLERIES ASSOCIATION

220 North Michigan Ave.  
CHICAGO, ILLINOIS

WILL H. STEVENS  
FRANK V. DUDLEY  
HELGA H. DEAN

Dec. 26 to Jan. 16

## MAX SAFRON GALLERIES

*American  
and  
Foreign Paintings*

4398 Olive Street  
Saint Louis, Mo.

NAVAJO INDIAN RUGS, POTTERY AND  
SILVERWORK  
Appointment or Mail  
J. G. WORTH care Art Digest  
9 E. 59th St., New York

## THE ART DIGEST

Semi-monthly, October to May, inclusive; monthly,  
June, July, August and September

Publication and Editorial Offices  
HOPEWELL, NEW JERSEY

Telephone: Hopewell 85

New York Office: 9 East 59th St.

Telephone: Regent 9261

### EUROPEAN OFFICE

26, rue Jacob : : : Paris, France

Telephone: Littre 43, 55

Published by THE ART DIGEST, Inc.; Peyton Boswell, President; W. F. Chapman, Secretary; Marcia Boswell, Treasurer.

Entered as second-class matter December 17, 1926, at the post office at Hopewell, New Jersey, under the act of March 3, 1879.

### Subscription Rates, NATIONAL EDITION

UNITED STATES ..... \$2.00

CANADA ..... \$2.20

FOREIGN ..... \$2.40

Single Copies.....25 Cents

### Subscription Rates, DE LUXE EDITION

U. S..... \$5.00 FOREIGN..... \$5.40

Editor-in-Chief.....PEYTON BOSWELL

European Editor.....H. S. CIOLKOWSKI

Paris Editor.....REGINALD COGGESHALL

Berlin Editor.....WINTHROP HAMLIN

Business Mgr...WENTWORTH F. CHAPMAN

Vol. III—Mid-December, 1928—No. 6

## What They Say

### The Woof of Humor—

"Your ART DIGEST is wonderful and I agree with all the comments, even to the reproof for the lack of capital letters on the cover! One thing, however, as far as I have read their comments, your admirers have left unsaid, and that seems to me one of the bright threads which is woven through the whole fabric of your publication and helps to make it quite the one of its kind. I refer to your delightful sense of humor which shows here and there, lighting up otherwise (perhaps necessarily) dull spots but helping to hold one's interest from cover to cover. I have even been peering into the advertisements, wondering if you had not found some means of introducing this element into these sober statements."—Hannah Coryell Anderson, Lambertville, N. J.

### Subscriber Uses a Loud Speaker—

"Actions speak louder than words. I like THE ART DIGEST very much, and am enclosing my cheque to prove it."—Alta Wilcox, New York.

### And It's Constitutional, Mr. Michie—

"I send eleven subscriptions for our students. Like old wine, I think THE ART DIGEST improves with age. Fortunately, it is not so scarce or expensive."—H. Stuart Michie, Principal, School of the Worcester Art Museum.

### "Congratulations"—

"Congratulations on a wonderful art magazine! I have gotten you many subscribers."—May H. Congdon, Washington, D. C.

### "Beauty, Comprehensiveness"—

"Greetings and congratulations on beauty, comprehensiveness and growth."—Roberta Balfour Thudicum.

### From Captain Jack Spink—

"I read THE ART DIGEST most carefully and feel that it fulfills a long felt want in that, in a very handy form, it brings before one all the artistic news of interest and importance up to date. I wish you every success and trust that in 1929 you may go on from strength to strength."—Jack Spink, for Spink & Son, Ltd., London.

### Trial Subscribers Pleased—

"Those to whom I sent THE ART DIGEST for nine months' trial are greatly pleased and will continue their subscriptions. I wish you all success."—Mrs. W. S. Manual, Pasadena, Cal.

### "With Pleasant Anticipation"—

"I take great pleasure in renewing my subscription to your delightful publication. It is

## BRODERICK GALLERIES

BUFFALO, N. Y.

Paintings

Antiques

Prints

OLD ENGLISH SILVER AND  
SHEFFIELD PLATE

## MACBETH GALLERY

1892—1928

THIRTY-SIX YEARS

OF

American Art

15 East 57 New York

MEMBER A. D. A. P.

## Robert C. Vose

(Established 1841)

## PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE

Carved Frames

559 Boylston Street

Copley Square

BOSTON

## de hauke & Co

3 East 51

*Modern Paintings*

## The Milch Galleries

### AMERICAN

PAINTINGS  
WATER COLORS  
DRAWINGS  
ETCHINGS  
SCULPTURE

Exhibitions

108 WEST 57TH ST., NEW YORK

Members Associated Dealers in American Arts



Established 1848

**F. Kleinberger  
Galleries  
Inc.**12 East 54th St.  
NEW YORK9 Rue de l'Echelle  
PARIS**ANCIENT PAINTINGS  
SPECIALTY PRIMITIVES**  
of all Schools  
and  
**OLD DUTCH MASTERS****REINHARDT  
GALLERIES**

730 FIFTH AVE., NEW YORK

**PAINTINGS**  
by Old and Modern  
**MASTERS****DIKRAN G. KELEKIAN***Egyptian, Greek and Persian  
Antiquities***BANKERS TRUST BUILDING**  
598 Madison Avenue  
NEW YORK

Opp. American Mission CAIRO 2 Place Vendôme PARIS

**Robert Hyman & Son**  
OLD PORTRAITS AND  
DECORATIVE PAINTINGS  
OBJECTS OF ART715 Lexington Av. (near 57th St.)  
Tel. Regent 7236 NEW YORK**GALERIE  
BEAUX ARTS**

110 Maiden Lane San Francisco

*Exhibition by Members*

Dec. 6 to 31

**NATHANIEL M. VOSE**OF PROVIDENCE, R. I.  
(TWO GENERATIONS IN ART)  
**PAINTINGS FRAMING  
RESTORING****CANTEUR ART GALLERIES**Formerly Keers Galleries  
17 WASHINGTON ST. NEWARK, N. J.**ETCHINGS PAINTINGS  
SCULPTURE FINE COLOR PRINTS  
OBJECTS OF ART  
FINE FRAMING**

with pleasant anticipation that I unwrap it every two weeks. The illustrations are clear and informative. Your new department on prints is most welcome."—*John J. Barry, New York.*

**The Contents but Not the Cover—**

"I wish to congratulate you upon the contribution you are making toward the progress of art in the quality of the material appearing in THE ART DIGEST. But I don't like the new covers! I always hurry to the contents."—*Florence A. Newcomb, New York.*

**Both Students and Faculty—**

"Several of the students and faculty have expressed to me their appreciation of THE ART DIGEST, and one thing can be said of it—it appeals not only to the most elementary art student and to the hard-boiled artist (who knows it all) equally, and that is saying much."—*Frank F. Frederick, Director, The School of Industrial Art, Trenton, N. J.*

**In a Few Words—**

"Ever since I subscribed for THE ART DIGEST I have planned writing a letter of appreciation. My views can be summed up in a few words—just the magazine every art worker or art lover should have; concise, world-wide information; finely edited; artistic in illustration and printing."—*Frances R. Burket, Silver Springs, Md.*

**Appreciation from New York—**

"I take pleasure at this opportunity of telling you how much I have enjoyed THE ART DIGEST, and how much I admire the efforts and ability you have shown in producing this magazine."—*Mrs. Paul Hurst, New York.*

**Unbiased—**

"I have enjoyed THE ART DIGEST and appreciated its efforts to present the news and opinion of the art world in an unbiased way."—*Josephine O. Calder, Toledo, O.*

**Thinks Magazine Has Improved—**

"I enjoy THE ART DIGEST very much, and think it has improved greatly."—*Ellie Broome, Montclair, N. J.*

**"Steady Improvement"—**

"I thoroughly enjoy each number of your paper and wish to congratulate you on its steady improvement each month."—*John Folinsbee, New Hope, Pa.*

**Multum in Parvo—**

"So much information in condensed form!"—*Mrs. Queen W. Borden, Los Angeles, Cal.*

**"A Great Joy to Read It"—**

"I would not be without THE ART DIGEST and look forward to it becoming the leading art magazine printed. It surely is a great joy to read."—*Henry J. Albright, Glenmont, N. Y.*

**"Indispensable"—**

"Your slogan is very apropos: you have made THE ART DIGEST indispensable. I cannot do without it."—*Elizabeth Slocumb, Johnson City, Tenn.*

**Indispensable—**

"I enjoy THE ART DIGEST so very much I would not think of discontinuing it."—*Ella Cantrell, Nashville, Tenn.*

**Indispensable—**

"I feel I could not be without your magazine."—*Mattie L. Jarrott, Art Director, Oklahoma City, Okla.*

**"Indispensable"—**

"I am delighted with THE ART DIGEST. It really is indispensable, unique in its own field. May it live long and prosper!"—*Dorothy Morlan, Indianapolis, Ind.*

**Indispensable—**

"I would not be without your most satisfactory publication."—*Miss Jessica F. Foster, Soudusky, O.*

**Indispensable—**

"You are quite right. It is the indispensable art magazine."—*Emily Groom, Milwaukee, Wis.*

**"Indispensable"—**

"I look forward for each copy of THE ART DIGEST with great interest and pleasure. It has become indispensable."—*Bert G. Phillips, Taos, N. M.*

**"The Greatest Art Magazine"—**

"Enclosed please find my check as a sustaining patron of THE ART DIGEST. This publication has become such a joy to me that I never wish to be without it. With best wishes for a great future for the greatest art magazine."—*Adam Piets, Philadelphia.*

**And "The Art Digest" Is Edited on a Farm—**

"Yesterday I gave a talk on etchings to the College Club. I showed them THE ART DIGEST, and told them it was the best art paper published in the country and the only one from which they would get any general information worth while on current events in the art world."—*U. P. Hedrick, Director, New York Agricultural Experiment Station, Geneva, N. Y.*

**GRACE HORNE'S  
GALLERIES**

Start at Dartmouth, BOSTON

*Throughout the season a series of  
selected exhibitions of the best in***CONTEMPORARY ART****Wildenstein  
& Company, INC.**647 Fifth Avenue  
NEW YORK  
57 Rue La Boetie, Paris**Old Masters  
Rare Works of Art  
Tapestries****Paul Rosenberg & Co  
INC.**647 Fifth Avenue  
NEW YORK  
21 Rue La Boetie  
PARIS**French Painters  
of the  
XIX. and XX. Centuries****Findlay Galleries, Inc.**

EST. 1870

1225-27 Baltimore 4634 Mill Creek  
Kansas City, Mo.**Foreign and American  
PAINTINGS  
ETCHINGS***Member Associated Dealers in American  
Paintings*

Established 1875

**CALO GALLERIES**128 West 49th St., NEW YORK  
Tel.: Bryant 6739. Bet. B'way & 6th Av.**WE BUY AND SELL  
PAINTINGS BY  
AMERICAN & FOREIGN ARTISTS****HERZOG GALLERIES**

OF HOUSTON, TEXAS

**PAINTINGS ANTIQUES  
OBJETS D'ART**

3619 Main St. Correspondence invited

**J. J. Gillespie Company**

Established 1888

**Paintings, Etchings, Mezzotints  
English Antique Furniture**639 LIBERTY AVENUE PENNA.  
PITTSBURGH**PURNELL GALLERIES  
OF BALTIMORE****Paintings Objects of Art Prints  
Bronzes Frames**



# The ART DIGEST

Publication  
and Editorial Offices  
Hopewell, N. J.

A COMPENDIUM OF THE ART NEWS AND  
OPINION OF THE WORLD

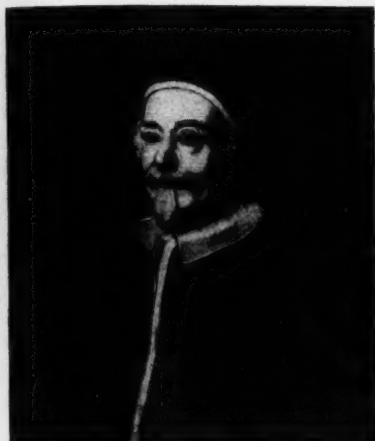
European Editor  
H. S. CIOLKOWSKI  
26, rue Jacob, Paris

Volume III

Hopewell, New Jersey, Mid-December, 1928

Number 6

## The Mystery of Two Popes, a Dealer and a Picture Auction



Pope Alexander VIII.



Mosaic at St. Paul's.



The "Zurbaran" Portrait.

This is a mystery story, involving two pontiffs, an art dealer and a great American auction house. It is best told by beginning at the beginning.

Frank K. Richards is an art dealer in Philadelphia. He is the sort of dealer who doesn't maintain modern exhibition galleries hung in rich velvet and perfectly lighted. He has two rooms, a den and an alcove, and in every one of them pictures are stacked deep. These are works that have taken his fancy or excited his curiosity. He is connoisseur more than he is art dealer. He likes to investigate and find out things about pictures, and he would sooner buy something that presented a problem, one suspects, than he would a work that was prim and pedigreed. But when he starts out to solve a problem he solves it if anybody can.

One day he bought an "old Dutch master." Perhaps somebody had called it a Hals, or a Rembrandt, or something like that, and couldn't get away with it. The work was a portrait of an old man, who wore a Dutch hat and a Dutch collar and all that. But the face did not go with the costume, and the picture began to worry Richards. Finally he attacked a tiny section of the collar with a solvent. The paint on the surface came off, and another collar emerged from beneath. He attacked the hat, and the hat came off. He cleaned the picture thoroughly, and there was revealed

a pope, attired in the old winter costume of the pontiffs.

Instead of a Dutch picture, Richards found he had an Italian one. The subject being a pope, he thought it would be easy enough to identify him. But all research failed. He could find no pope who looked like him. A friend of his, another dealer, was going to Rome, so Richards gave him a photograph of the portrait, asked him to visit the Vatican, and identify it. His emissary did his best, but failed.

Another year Richards himself made a trip to Italy, and undertook the task himself. He showed the photograph to one official after another at the Vatican, but none of them recognized it. Finally one of them advised him to go to St. Paul's and study with opera glasses the mosaic portraits of the popes that decorate the frieze. The Philadelphian took this advice, and, after a neck-aching hour, discovered that his pontiff was Alexander VIII, who ascended the throne at the age of 80, in 1689, and who died two years later. He was one of the "little popes," whose portrait apparently never appeared in any book, and who is not even mentioned in the encyclopedias, with the exception of the Catholic Encyclopedia, which gives him only the briefest sort of article.

Most important of all, Richards found that his portrait apparently was the orig-

inal from which the mosaic had been made. Some unscrupulous dealer evidently had taken advantage of the demand for Dutch portraits to make a "Hals" out of it.

Richards did not believe that a second portrait of Alexander VIII existed. But the other day the American Art Galleries sent out the catalogue of the collection formed by "the late Don Eugenio L. De Bayo," and, behold, there was a picture reproduced that looked very like the Richards portrait. It was catalogued as a "Portrait of Pope Innocent VII" and the artist was set down as Zurbaran. But Zurbaran lived from 1598 to 1662, while Innocent VII reigned more than two centuries before, 1404 to 1406. He was another of the "little popes," and is hardly mentioned in books of reference. The question naturally arises, was a slight mistake made and was the work a portrait of Alexander VIII by Zurbaran? Again chronology gets in the way. Zurbaran died in 1662; Alexander did not become pope until 1689.

The modern art world has a way of disposing of such things. When the collection of the late Don Eugenio L. De Bayo was sold with all dignity at the American Art Galleries on the evening of Dec. 12, this "Zurbaran" portrait of "Innocent VII" was knocked down for only \$225. El Greco's "Crucifixion," which the art world judged was correctly catalogued by the experts of the auction house, brought \$23,000. But a "Teniers the Elder" (12 by 10 inches) brought only \$100; a "Largilliere" (28 by 26), \$120; a "Watteau" (33½ by 26), \$300; a "Van der Neer" (17¼ by 26¼), \$220; a "Paulus Potter" (21 by 27¼), \$110; a "Ribera" (36½ by 30¼), \$175; a "Hyacinthe Rigaud" (29½ by 23½), \$250; and a "Pierre Mignard" (24½ by 20½), \$150.

THE ART DIGEST reproduces the Richards portrait of Alexander VIII, a section of the frieze, which he photographed from a distance of 80 feet, and the "Zurbaran."

### Carnegie Sales, \$50,000

The Carnegie Institute's Twenty-seventh International, which closed on Sunday, December 9, was visited by 117,514 people during the period it was open, October 18 to December 9. This was not as large an attendance as last year, but it was about 3,000 more than saw the Twenty-fifth International in 1926. The record attendance of 133,275 for the Twenty-fourth International still stands.

During the period of the exhibition 32

paintings were sold, amounting to about \$50,000. Pittsburghers purchased 26 of the paintings and the remaining six were sold to people from other cities. Of the total number sold, 12 were by American artists and 20 by European. It is interesting to note that 19 were by advanced artists and 13 by conservatives.

The European paintings will be shown at the Cleveland Museum from January 10 to February 17, 1929, and at the Art Institute of Chicago from March 11 to April 21, 1929.

## Detroit Obtains a Picture by Louis Le Nain



*Painting by Louis Le Nain. Bought by Detroit Museum.*

One of the treasures which Central Europe has lost to the United States as a result of financial conditions is a painting by Louis Le Nain, just acquired by the Detroit Institute of Arts. It is from the collection of Count Ambrozy-Migazzi of Hungary, and was obtained by E. and A. Silberman, international art dealers, who have offices in Vienna, Prague and New York. The canvas is a characteristic genre painting, and is about 36 by 42 inches.

Louis Le Nain seems to have been the greatest of the brothers Le Nain. He and Antoine and Mathieu Le Nain occupy a peculiar place in the history of French art. They were among the original members of the French Academy, but their work shows no traces of the influences which prevailed when that body was founded. Instead of depicting allegories and the heroic deeds of

kings, they devoted themselves to subjects of humble life, such as "The Forge," "Boys Playing Cards" and "The Peasants' Meal," pictures now in the Louvre. The work acquired by Detroit might have been given the latter title, but no title has been bestowed upon it.

The Le Nain signature is rare, and is never accompanied by initials which would enable anyone to distinguish absolutely the work of one brother from another, and the opinion of expert students has to be taken in identifying their canvases. The brothers were all born in Laon in Picardy toward the close of the sixteenth century. In 1629 they went to Paris, and in 1649 all were received into the Academy. Mathieu, who lived longest, specialized in portraits and was made a chevalier. Chardin was much influenced by the work of Louis and Antoine.

## Before Smybert

Charles E. Fairman, art curator of the national capitol at Washington, has sent a letter to *THE ART DIGEST* which revives in a most interesting way the controversy as to who painted the first portraits in America. He refers to the exhibition of portraits at the Newhouse Galleries in Los Angeles, which Arthur Millier in the *Los Angeles Times* said fell on the 200th anniversary of the coming to America of Smybert, who is believed to be the first to paint a portrait in the colonies.

"It is assumed," writes Mr. Fairman, "that this article fixes the coming of John Smybert to this country in the year 1728, the year of his location as a portrait painter in Boston. While it is possible that he may have painted portraits in this country prior to 1728, it should be remembered that Evert Duyckinck came to this country in 1683, Jacobus G. Stryker in 1651 and Henri Couturier in 1661. All of these portrait painters arrived in this country and practiced their profession of portrait painting prior to the birth of John Smybert, whom it is claimed painted the first portrait in this country. The dates of the arrival of the portrait painters referred to are found

in the article on Henri Couturier, by Charles X. Harris, published in the *New York Historical Society's Quarterly Bulletin* for July, 1927.

"I am making this statement in order that other investigators may decide for themselves whether John Smybert was the first to paint a portrait in the American Colonies."

*THE ART DIGEST* suggests that probably for another quarter century writers will be referring to John Smybert as the first to paint a portrait in America, because it is so set down in a famous work on American art, which is a standard book of reference both in public libraries and in the dens of critics.

### Certainly, You Win, Professor!

"You Win, Professor!" is the headline in the *Los Angeles Times* that surmounts the following quotation from Melvin Vincent, of the department of sociology of the University of Southern California: "Art may serve as a director of the emotions by affording appropriate stimuli for the release of behavior mechanisms and by releasing energy for the purpose of socially desirable ends."

## Aurora's Aureole

Won't some small city somewhere in the United States please step up and take the art laurels away from Aurora, Ill.? For years this community has held the per capita record for ownership of paintings—and good ones, too—and Erwin F. Barrie, who had a very great deal to do with getting the movement started and keeping it going, is so proud of the town's achievement that he won't let the matter rest. He insists on letting the art press know about it, and the facts are so good that they get printed, every time. Mr. Barrie began this work ten years ago when he was manager of the galleries of Carson Pirie Scott & Company in Chicago, and he has kept it up since the founding of the Grand Central Art Galleries in New York, of which he is the dynamo.

Aurora is 40 miles west of Chicago, on the "Q." Folks down East won't know what the "Q" is, but Middle Westerners of the Far West will know all about it. It has 50,000 people—same sort of people who live in Lagrange and Hinsdale—and years ago, when a smashing exhibition was arranged there, they just tumbled into the lap of art and bought pictures for their homes. Other shows followed annually, and it was not long until the town could claim the record of owning more paintings per capita than any other city in the country, big or little.

Each year since the founding of the Grand Central Art Galleries this institution has sent a splendid exhibition to Aurora, and the people buy! They buy with good taste, good judgment and discrimination, pictures and sculptures by American artists. "They buy works of art," says Mr. Barrie, "which might grace a Fifth avenue mansion. Not only do they display the flair of collectors, but they show remarkable taste in selecting things suitable for their homes."

Especially remarkable is the fact that, although this has been going on for ten years, the interest never seems to lag. "One might think," says Mr. Barrie, "that in so small a community the saturation point would be reached and that everyone who could possibly afford fine pictures would have fine pictures. But not so. Year after year, the art lovers of Aurora are ready to invest in more pictures and more bronzes. It has been asserted by an art-wise prophet that, 25 years from now, when collectors are searching for the finest examples of the painting and sculpture of this period, they could probably go to no better place than Aurora."

From the exhibition under the auspices of the Grand Central Art Galleries just closed the following works, each by a well known artist, were sold: "Joy Fountain," Edith Parson; "Joshua Bates," Charles Patterson; "Night on the Banks," George Elmer Browne; "Girl in Doorway," F. C. Frieselke; "Rose of Shiraz," Hovsep Pushman; "Coming from the Bull Fight," Lillian Genth; several paintings by Bruce Crane; bronzes by Harriet Frishmuth; "Late October," Ben Foster; "Winter Solitude," Hobart Nichols; "Passing Fog Morning," Paul Dougherty; "Mixed Flowers," Anna Fisher; "Old Courtyard, New Orleans," Wilson Irvine.

In conclusion, it is a joy to pull Mr. Barrie down from his pedestal and say that these exhibitions are held under the auspices of the Aurora Art League, organized in 1919. Until last year James M. Cowan was president, and now Mrs. David B. Pierson has succeeded him. Mr. Cowan, a connoisseur of rare vision, played a remarkable role in establishing Aurora's record.

## 50 Years of Art

The Minneapolis *Journal* celebrated its fiftieth anniversary, and over at the Art Institute they remembered that it was also the semi-centennial of the first art exhibition ever held in the city. So they provided the *Journal* with the material for a full-page article in commemoration.

This first show, the forerunner of the movement which has made Minneapolis an art center, recognized nationally for its Art Institute, its schools of art and its private collections, was held at the Brigham House, a family hotel, and the moving spirits were John S. Bradstreet and Mr. and Mrs. William H. Hinkle. The objects came from the homes of Minneapolis families. The attendance was large, and art henceforth was "on the map" in the new city.

Four years later, in 1882, Mrs. Charles J. Martin organized a series of five art lectures by Mrs. C. D. Adsit of Milwaukee at the home of Mayor Rand, illustrated by a collection of engravings and etchings lent by Mrs. Alexander Mitchell of Milwaukee. Budding art lovers made the acquaintance of Haden, Whistler and other masters.

About this time Minneapolis had its first "one-man" show. The artist, Alexis Fournier, was a native of St. Paul. A tailor sponsored the exhibition in his shop, in behalf of "a struggling young artist." Fournier was enabled to go abroad and study under Laurens, Constant and Harpignies. He achieved international fame in the style of his day, and many of his works are now prized by Minneapolis collectors.

In 1883 the Minneapolis Society of Fine Arts was organized, and a big exhibition was arranged. Held in the upper rooms of a store building, it was such a success that it was kept open six weeks. The attendance on a single day amounted to 2,000, though Minneapolis only had 50,000 population. People came from all over Minnesota.

In 1884 the Minneapolis School of Art was founded, with Douglas Volk as director, succeeded by Robert Koehler, who taught for 25 years. The enrollment has grown from 15 in 1884 to 348 in 1928, and the membership of the Fine Arts Society from 40 to 3,750. There are now 500 active artists and sculptors in Minneapolis.

When the Minneapolis Institute of Arts, costing \$500,000, was opened in 1915, on a ten acre site given by Clinton Morrison, it owned but seven paintings; but William Hood Dunwoody left \$1,000,000 in trust, and Mrs. Ethel Morrison Van Derlip bequeathed the \$650,000 residue of her estate. Now the Institute owns 223 paintings, exclusive of water colors, is rich in sculptures and antiques, and has an extraordinary collection of prints. Its attendance last year was 125,000—about one-fourth the population.

From the *Journal's* article it appears that there still lives in Minneapolis Leroy S. Buffington, who built the old state house in St. Paul, and who is set down forever in the records of architecture as the inventor of the steel "skyscraper." He was granted patents in 1888 on a 28-story building which he conceived in 1883, and which he called a "cloud-scraper."

### Decorators Want Old Pictures

There are many persons in the market for antique paintings now than ever before, says a writer in the *New York Sun*. The interior decorators and the articles appearing in the magazines devoted to decoration are largely responsible for this.

## Exhibit Shows Oklahoma Art Has Come of Age



"Socorro Mountains," by Larry Williams.

Oklahoma, the youngest state in the Union, celebrated its twenty-first year this fall, and, among other things, there was an exhibition of the works of Oklahoma artists which far exceeded in merit and scope anything shown in the past. "Heretofore," writes H. W. Bentley to THE ART DIGEST, "there has been a tendency towards a slavish subservience to eastern schools on the one hand or to the Santa Fe and Taos tradition on the other, but this year, at the thirteenth annual exhibition of the Association of Oklahoma Artists at Stillwater a most hopeful tendency towards an indigenous art was in evidence."

"The most outstanding work is being done by Doel Reed and Oscar Jacobson of Stillwater and Norman, respectively, although Larry Williams, likewise of Norman, is rapidly achieving a well-merited recognition for his landscapes in oil and wash. It is significant that none of the new impetus has come from the two metropolitan centers of the state, Oklahoma City and Tulsa, but rather from the college towns, Stillwater and Norman. The cities being ultra-conservative in their attitude, it remained for two such stimulating men as Mr. Reed and Mr. Jacobson as heads of the art departments at these two centers of learning, to start the new movement towards a native art by setting an inspiring example for undergraduates and art students."

ing an inspiring example for undergraduates and art students.

"Oklahoma Landscape" and "Socorro Mountains," by Larry Williams, were the two most notable interpretations of the savage moods of our arroyos and sparsely clad mountain chains. The works of Edith Mahier, Edna B. Stevenson, and Ina Annette, all of whom have been more or less influenced by Mr. Jacobson's graphic manner, evince a determination to grapple with their immediate environment with a youthful gusto, rather than to dodge this important issue by escaping abroad or to the Atlantic seaboard, as many of their older colleagues have done.

"Yet it must be admitted that the painter's problem is not an easy one here in Oklahoma, since the landscape lends itself more to line drawing than it does to the soft medium of color. For this reason there is bound to be greater use of the wood block and the etcher's plate as more artists come to feel out the advantages of these media in dealing with the limitations of our landscape." Mr. Bentley praised the work of Clinton Hardy and Ina Annette, and concluded:

"It should be mentioned that both Oscar Jacobson and Larry Williams, his assistant, are graduates of the Yale School of Fine Arts."

### The Georgia Annual

The Davison-Paxon Company, a big department store in Atlanta, is going to repeat its gesture toward art in Georgia, and its second annual will be held Jan. 14 to 24, and will occupy the entire sixth floor. The exhibition, open to residents and to natives wherever residing, again will be in charge of Mrs. Miriam D. Crew and will have seven classes: oils, water colors, crayons, drawings in black and white, etchings and silhouettes, miniatures, handwrought jewelry in gold, silver, enamels or metals; block prints, hand-weaving from original designs, original designs for rugs, tapestries, textiles, block prints, book plates and architecture.

No commission will be charged on sales, and the store will pay the express back to the artist, and make no charge either for

entry or packing. It will give a prize of \$50 for the best exhibit in each class. The Atlanta publishers will give a \$50 prize for the best Atlanta subject in any medium and an anonymous citizen has provided \$50 for the best Georgia subject.

### "No-Jury" at Springfield, Ill.

Springfield, Ill., is the latest to announce a no-jury show. The second annual exhibition of the Springfield Art Association, to be held throughout February, will not have a jury. The membership includes artists from every section of the country, working in practically every medium. Entry cards must be in by Jan. 1, and exhibits by Jan. 15, and inquiries should be sent to the director, 801 N. 5th St. The exhibit voted the most popular will be purchased.



## "Toys for Grownups"



"The Duchess," by Clinton Beagare. Owned by John Frederick Lewis, Jr.

"Hilarious toys for grownups," is what the New York Times, in a headline, called the paintings of Clinton Beagare of Philadelphia, which had their first showing in New York at the new galleries of Helen Hackett. The critic referred to them as "most delightful frolics in color, which are unique. . . . Clinton Beagare began as a maker of toys. Then he took up advertising art. His pictures, so gay and playful, might be called toys for grownups; toys to be hung, though not too sedately, on the walls of sophisticated homes. . . . The color is luscious and discreetly used. The humor has an impish tang. No wonder Philadelphia bid twice."

The last sentence refers to Mr. Beagare's two previous exhibitions in his home town. The last was held in the new Edward Side Gallery, and C. H. Bonte, critic of the *Inquirer*, lilted a sort of "Come to the Fair," in which he invited all those "who are looking for something refreshing in the way of art, those who have wearied of a too generous array of Cape Cods, mountains, streams and forests," to help him enjoy "the most engaging, fascinating and original work we have seen for a long time." He said that Beagare had that "glowing donation of the gods, an imagination. A modernist? Yes; but one whose pictures are immediately decipherable; an artist who has realized that some phases of modernism are eminently appropriate to certain expressions, and that what is called pattern, a by-no-means elusive thing, but an element at once discoverable, can be made a matter of singing beauty."

Mr. Beagare, though called a modernist, paints in the ancient medium of tempera, with a coating of wax varnish.

### Ainslie Enters Detroit Field

Early this fall the Ainslie Galleries of New York and Los Angeles opened a branch in Philadelphia, and now another Ainslie Gallery will open on Dec. 15 in the Fisher Building in Detroit. The first exhibition will feature work by Gustav Wiegand and Merton Clivette. Paintings by Fragonard, Constable and Lawrence will also be shown.

## Rare Portrait of Frederick Is Found Here

For every old master that comes to light a century or more after its disappearance, there are thousands of "discoveries" which end in disappointment. This is an account of the finding of a seemingly genuine portrait of Frederick the Great by the only painter who appears to have had a chance to paint the fiery monarch at close range. Anton Graff (1736-1813) is the artist and Karl Loevenich, art dealer, 20 East 57th St., New York, the discoverer.

There is no record of how the canvas came to America, but it disappeared from Prussia some time during the Napoleonic wars. It was found in an obscure shop, covered by twelve coats of varnish and grime which, when removed, caused the features of Frederick to stand out with all the pristine luster of the original pigment that had been well preserved by the many coatings. There he is, not the heroic conqueror shown by popular engravings and patriotic conceptions of inferior artists, but the slender, anemic, intellectual, irritable, distrustful, impatient yet dominant king, who could talk literature and art with Voltaire, treat Maria Theresa of Austria perfidiously, or do anything crafty or cruel, or æsthetic or high-minded, that would promote either the advancement of his kingdom or the sharpness of his own mind.

Just where he found the canvas Mr. Loevenich does not say. Stephen Pichetto, a restorer for the Metropolitan Museum of Art, removed the various layers of varnish, photographs being taken of the various stages, and the likeness of the king at 69 was finally revealed in all its vividness. Mr. Loevenich is sure that the German government will want this portrait, but he will not worry if it does not, for he says that historically the find is as important as would have been the discovery of the only authentic portrait of Washington by Gilbert Stuart, if Stuart had painted one instead of over a hundred. One of the best loved engravings of Frederick was made from this portrait.



"Frederick the Great," by Anton Graff.

The New York Tribune printed a good description of the work: "The head is cocked to the right, and great, blue, youthful eyes glance imperiously from wrinkled eyelids and age-lined features. The glance is one of peremptory inquiry, calling on the spectator to give an account of himself. The upper lip is thinned down to an almost invisible line. The thin lower lip projects autocratically. Every line and touch of the artist co-operates with every other line and touch to give the impression that the haughty and fierce old conqueror is about to burst into wrathful interrogations. The nose is high, long and thin. The forehead is lined and intellectual, the jaw strong, the cheeks are somewhat sunken with age. The king wears a blue uniform coat with blue facing. The engraver's copy of the picture tides the monarch a little by giving him a lace jabot, but Graff in his portrait made no effort to dress up the aging Frederick."

## Men Who Build

The problem of modern concrete and steel construction and its relation to aesthetics is probably engrossing as many minds as the problem of modern painting and decoration. While the Detroit Art Institute was showing Gothic art, loaned by America's great collectors and the big international art dealers, the University of Michigan was displaying at Ann Arbor photographs showing how the problem of concrete was being met, and her professors were expressing their views on the subject. The collection had been gathered by Dr. Francis S. Onderdonk, instructor in architecture, who is writing a book to show what is being accomplished with concrete.

Prof. Emil Lorch, commenting on the exhibition, said: "One of the notable features of the architecture of the day, particularly abroad, is the effort to design in concrete and reinforced concrete in a manner consistent with the properties of the material. It is a basic problem worthy of the mettle of the very best men."

In Detroit, when the Gothic show opened, there was poetry in some of the things Dr. Walter Heil, curator of European art at the Institute, said in his address. For instance this passage:

"The art of building was for Medieval mankind more than that which we call building; architecture went far beyond the

demands of practical needs in order to fulfill a more general function, that of conveying great and deep emotion, of finding and forming sublime expression for the innermost aspirations of the soul. Architecture then satisfied a spiritual need for which later centuries created poetry or music.

"We human beings of today unfortunately have almost lost the capacity of the artistic appreciation with which those cathedrals reckoned. When we enter one of these buildings we are more susceptible to the glittering play of light, to the colorful charm of the decoration, than to the qualities of space and the proportions of the constructed form. But if we will consciously and patiently try to listen, as it were, to refine our senses, it is possible that there may come to us all at once an intuition of the mysterious life of the whole. We will sense in ourselves the rising and falling, the narrowing and widening of the spaces, as though it were a tension and relaxation of our own bodies."

### Has It Come to This?

A reader of the Boston Transcript sent this comment to the editor: "In the art news of Saturday's Transcript a heading, 'A Modernist Gets Hung,' gives the reader a thrill of hope that at last justice was bestirring herself; but hope is short-lived. It appears that it is only the 'artist's' pictures that are strung up."

## Museum as Seller

Last season the Metropolitan Museum of Art sold at auction its duplicate material in the Cesnola collection. Now it has announced the dispersal of a large collection of paintings in February, at the American Art Galleries, in order to clear its storage rooms of works no longer needed.

Portions of the announcement by Robert W. De Forest, president of the museum, are as follows:

"The Metropolitan Museum of Art has been forced by the crowded condition of its storerooms to dispose in some way of more than half a century's accumulation of objects of art for which it can no longer find exhibition space. Most of this material at the time of its acquisition was of great value to the museum, but has been displaced from our galleries by later and more important acquisitions. Nor could it serve any useful purpose by remaining in our storerooms, even if we had the space to accommodate it. . . .

"The present sale includes objects acquired by the museum by purchase, as well as objects acquired by unconditional gift. While the legal right of the museum to sell objects so given could not be questioned, our trustees were unwilling to exercise that right until every donor was accorded an opportunity for a return of his gift. Accordingly, a letter was sent to every donor and to the legal representative of every deceased donor so far as their addresses could be ascertained, offering that opportunity.

"In response to this letter some have requested a return of their respective gifts, and these have been returned. Others have requested the museum to dispose of their gifts in the best interest of the museum."

## An Honest Auction

It was an honest sort of auction held at the Georges Petit Gallery in Paris when the art objects belonging to the actress Cecile Sorel (Countess de Segur) were dispersed. Over there the judgment of each auctioneer is supported by experts, and the experts are responsible for the authenticity of the works sold. So in this instance before the sale began they ruled out two paintings purporting to be by Longhi, the Venetian.

A bed that once belonged to Madame Du Barry went to M. Founes, a dealer, for \$10,000. The entire collection brought \$168,000.

Mme. Sorel sold her collection because she has become a convert to modernism, and proposes to use the proceeds to create for herself a home of modernistic simplicity in the Riviera. She has also taken what the dispatches call "a brand new apartment in the geometrical style" in Paris.

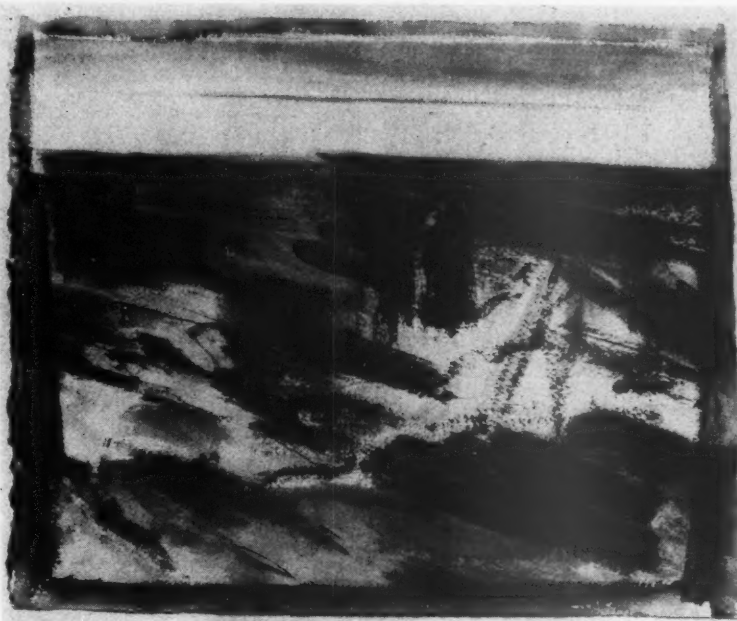
"Away with all things ancient and venerable!" the actress is quoted as saying. "I have lived long enough surrounded by Louis Quinze furniture, and the atmosphere now will be the last word in modern art. I'm keeping nothing to remind me of the past."

## From \$195 to \$37,800

In 1847 Titian's "Portrait of Daniello Barbaro" was sold at Christie's, in London, for \$195. In 1877 it passed through the auction house again and brought \$315. On Dec. 14 it was sold at Christie's once more, at the dispersal of the Robert Townley-Parker collection, and Frank Sabin, dealer, paid \$37,800 for it.

The collection brought \$565,000, and pictures from other sources provided a \$700,000 session. Reynold's "Portrait of Anne, Lady

## Marin Water Color Breaks \$6,000 Record



"Gray Sea, 1924," by John Marin. Owned by Duncan Phillips.

John Marin probably is entitled to be ranked as the leading American modernist. Each year his new water colors are exhibited in New York at the Intimate Gallery of Alfred Stieglitz, who first showed extremist works in America and who declines to be classed as an art dealer because he takes no profit from the sales he makes and never asks anyone to buy a picture.

A year or so ago Mr. Stieglitz in his zeal allowed it to be printed that Duncan Phillips, founder of the Phillips Memorial Gallery, Washington, D. C., had established a record by paying \$6,000 for a Marin water color. Mr. Phillips issued a statement saying the figure was not right, because the purchase was part of a transaction involving other pictures, and it was not quite correct to credit this particular water color with all the \$6,000.

The other day THE ART DIGEST received a letter from Mr. Stieglitz which said: "History in the making. Another record smashed—\$6,000 for a Marin topped. Marin's 'The Mountain, No. 2—Franconia Notch, N. H.—Summer,' one of the grand 1927 series of Marin water colors now on exhibition, has been acquired by a New Yorker at a record figure."

Not many readers of THE ART DIGEST have ever seen a Marin or the reproduction

Townshend" brought \$65,500, and Vicars Brothers paid the same price for a Van Dyck quarter-length portrait of a Genoese officer in armor. A Turner water color, "Rigi at Sunset," brought \$41,475, and another, "Bonneville Savoy," \$30,480.

The dispatches say it is believed Americans, represented by dealers, acquired many of the pictures.

## Terra Cotta Group Brings \$7,800

At the dispersal of the Karl Freund collection at the Anderson Galleries, New York, with a total of \$60,445, a pair of terra cotta groups of children astride goats, inspired by Drouais, brought \$7,800, the buyer being Vincent T. Barrett.

of one. Photographs are seldom made, because they reveal little. However, Duncan Phillips' picture is herewith reproduced.

After the German critic, Julius Meier-Graefe, visited America last season he wrote an article for *Vanity Fair*, from which the following extract is made:

"Marin can pass today as the representative of art in America. He is a landscape painter, a water-colorist exclusively, and has made this technique the medium of his steady upward development. Departing from an impressionism which was as objective as possible, he has advanced, step by step, to a progressively freer structural presentation, and today his pages give us fascinating insight into nature. They are not segments chosen more or less at random, but generalized complexes of light, atmosphere, and vegetation. At first the observer only confronts a mixture of pleasing color and spots which appear to be arbitrarily distributed. The artist in his stimulation provides an impulse which leads to the interpretation of the chaos. To be sure the landscape is not completely realized; but it emerges gradually, and this process of 'growing' satisfies us more strongly than any static condition. Our eye paints. We do not come upon a definite lake lying in a definite spot, but find a flash of water among green trees. The drawing, which recalls the economic setting of a modern stage is aided by the genesis of the succinct strokes. The stroke was formerly a tree, with branches and leaves. Nothing of this remains but the colored volume, or the reflection of the volume.

"A hundred years ago a landscape would never have resulted from such a mélange, for at that time the eye needed more robust assistance. The Impressionists and their successors have taught us to interpret the spots. As we have become sparing, and as we grasp the equivalences more readily, the artist is entitled and obliged to reckon with this economy, which is particularly adapted to fluid water-color."

The present exhibition, comprising 50 pictures, in room 303, Anderson Galleries, will close on Dec. 31.

## Some Yuletide Cheer—Wholly Constitutional



"Whiskey" and—



"Soda"

Readers of THE ART DIGEST have found in its educational department frequent references to the famous Cizek school of Vienna, in which the pupil practically is allowed to teach himself and is encouraged to develop whatever is in him. New York recently saw, at the Art Center, the sculptures, ceramics, vases and masks of a young Viennese woman, Vally Wieselthier, who started at the Cizek school, and later studied with the famous modern decorator Josef Hoffman; and who won both a gold and a silver medal at the 1925 Exposition des Arts Decoratifs in Paris. Recognition has been won in America, and works are on display in many galleries where the new idea is encouraged, notably at Schoen's and Frankl's.

The above paragraph is by way of intro-

ducing the Christmas cheer which THE ART DIGEST, "within the law," is able to offer to its friends. "Whiskey" and "Soda" were produced by Vally Wieselthier and are presented herewith through the courtesy of the Art Center. For anyone who has a sense of humor they are capable of producing a decided "kick."

[Oenological Note.—In the year 1897 the United States imported 217,000 cases of champagne. The nation consumed 600,000 cases. Except for a small portion of native New York champagne, the rest was "Whiskey" and "Soda," cleverly flavored, bottled and labeled in the cellars of the dealers. These facts are given to prevent the English from laying claim to the themes "Whiskey" and "Soda." They belong to U. S. history.]

## Dr. Dean Dead

Dr. Bashford Dean, world known authority on arms and armor, and former curator of that department of the Metropolitan Museum of Art, died at a sanatorium in Battle Creek, Mich., aged 61. The art world did not generally know that Dr. Dean also was an authority on fishes, and was curator of ichthyology at the American Museum of Natural History. He was professor of invertebrate zoology at Columbia University from 1904 to 1927, when he was made an honorary professor so that he could devote all his time to the two museums.

Dr. Dean began his work as a boy—at 7 producing the life history of a fish, and at 10 buying his first piece of armor at an auction. As curator of arms and armor at the Metropolitan Museum he devoted all his salary and much of his private means to upbuilding the collection. It was through his influence that the great Riggs bequest was made. Under him the Metropolitan's collection attained fourth rank in the world, surpassed only by the armor in Paris, Madrid and Vienna.

*The advertising columns of the THE ART DIGEST have become a directory of the art dealers of the world.*

### SPACIOUS STUDIO

with north light in Pent House of 170 Fifth Avenue, New York, for rent at reasonable figure by the day, week, or month. Not available evenings or Saturdays. Inquire of

**A. THORNTON BISHOP**

105 W. 40th Street New York City



*American art appreciation starts in the schools.*

*A big man will find it of interest to talk to us about this.*

### AN ARCOLOR PRINT IN COLOR COLLOTYPE

*The Santa Fe Trail by  
John Young-Hunter.  
26 inches by 47½  
inches.*

*Price:  
\$24.00 unframed.  
\$48.00 framed.*

The richness and depth of color in the paintings of Edwin A. Abbey make the selection of this process for their reproduction both by Mrs. Abbey and by the Metropolitan Museum of Art of special importance. I am now showing Arcolor prints to interested readers of THE ART DIGEST. You are invited.

*Send for Our  
New Catalog.*

**A. R I S S L I N G**  
FINE ARTS

40 E. 49 ST.

NEW YORK



## The "Knockout"

The New York Times in an 800-word editorial announces the coming of the "knockout" to American auction rooms. "The dawn of this not very savory institution among us," it declares, "deserves to be chronicled as a sign of the times," and it concludes by saying: "Collectors of no tender years may live to laud and regret those golden days when it was always open season for the auction hunter and the late Thomas E. Kirby was dean of American art auctioneers."

The Times says that in the book and art market of London the dealers' "knockout" is an accepted institution. "Among us until lately it has been unknown, and its appearance, on however small a scale, seems to mark the end of an era in our auction market. For generations it has been the pride of our great art auction concerns to maintain an open market and in particular to safeguard the rights of the private bidder."

The newspaper then goes into a detailed description of the "knockout," which, it says, has two aims—"a passive aim, to keep the price down to the professional by combining to limit competition; an active aim, to drive the private bidder out of the auction room and compel him to buy, ordinarily on 10 per cent. commission, from the members of the inner professional ring."

In the first instance, an appointed member of the ring buys the object, the others, though they may desire it, not competing. Naturally, with their competition eliminated, the price is lower. Then the members hold

## Just Bisque



"Pygmalion and Galatea." Sèvres bisque group by Duro, after Falconet.

Merely a Sèvres bisque group, 16½ inches high, but the sculptor was the immortal Falconet, and it was translated into bisque by his own assistant, Duro! The original marble "Pygmalion and Galatea," done in 1763, was one of the last works executed by the master.

The photograph was supplied by the American Art Galleries as a part of the publicity that precedes the dispersal on Jan. 12 of the collection of gold snuff boxes, miniatures, enamels, Sèvres ware and fans that belonged to the late Edith Kingdon Gould, which will be placed on exhibition Jan. 5.

a private auction, the object is turned over to the highest bidder among them, and the profits divided.

In the second instance—that aimed at driving the private buyer out of the auction room—a representative of the ring bids against the collector and obtains the object no matter how high the price. Then a private auction is held and the loss is divided.

## Galleries for San Antonio

A movement has started in San Antonio for enlarging the Witte Memorial Museum so as to give the San Antonio Art League a place to hold its exhibitions without interfering with the permanent collection. When the museum now gives space to temporary exhibitions, such as the "Texas Wild Flower" annual, it has to take down its own pictures.

There is no lack of generosity in Texas toward art. Edgar B. Davis provided \$31,500 in cash prizes for the 1929 "Wild Flower" show, which starts in February; he spent more than \$1,000,000 as the "angel" of a play in New York, and if he gets started on a building programme in San Antonio the city's art needs will be filled.

The advertising columns of THE ART DIGEST have become a directory of the art dealers of the world.

## GUARINO GALLERY

Representing  
LIVING ITALIAN ARTISTS

Dec. 4-30

Exhibition of Paintings by

RUBIN

Courtesy of Mme. Guarino to the artist and Mr. George S. Hellman. Following this, exhibitions by young Italian artists will continue.

600 MADISON AVE. NEW YORK

## AMERICAN ARTISTS OF TODAY

PAINTINGS for the CONSERVATIVE as well as the PROGRESSIVE TASTE

## Dudensing Galleries

FIVE EAST 57th STREET

ESTABLISHED 1886

## Ainslie Galleries

INCORPORATED

677 FIFTH AVE. NEW YORK 1730 SANSOM ST. PHILADELPHIA

Paintings by American and European Artists

California Branch  
AINSLIE GALLERIES  
with Barker Brothers  
LOS ANGELES

December Exhibition "Irish Landscapes" by

LUCILE HOWARD

and "New York City in Pastel" by J. Berthelson

PASCAL M. GATTERDAM  
ART GALLERY

145 W. 57th ST. NEW YORK CITY

## Yorke Gallery

Continuous Exhibitions of Paintings by American and European Artists  
2000 S St. WASHINGTON, D. C.

## HELEN HACKETT GALLERY

Bellows Lithographs

Regent 6672 9 E. 57th St., New York

## WESTON GALLERIES

ANTIQUE AND MODERN PAINTINGS  
Italian, Dutch, French, English and Early American Paintings  
Relining and Restoring a Specialty  
644 MADISON AVENUE, NEW YORK  
Bet. 59th and 60th Sts.

STUDIO FOUNDED IN NEW YORK  
1840 SINCE 1907

## RESTORATION OF PAINTINGS

## M. J. ROUGERON

101 Park Avenue NEW YORK  
Architects' Building  
Telephone: Ashland 5244

## Maurice H. Goldblatt Art Expert

Whose attributions have been officially accepted by the directors of the greatest galleries of Europe, including the Louvre, Paris; Dorio-Pamfilio Gallery, Rome; Royal Gallery, Bologna; Imperial Gallery, Vienna, will authenticate and appraise paintings for our clients.

Fees commensurate with the value of the paintings.

Correspondence Invited

BRYDEN ART GALLERIES  
318 S. Michigan Ave., Chicago

## PAINTINGS RESTORED

Expert with 30 Years' Experience  
References: Museums, Dealers, Collectors  
12 Years in New York City

## ODGER ROUST

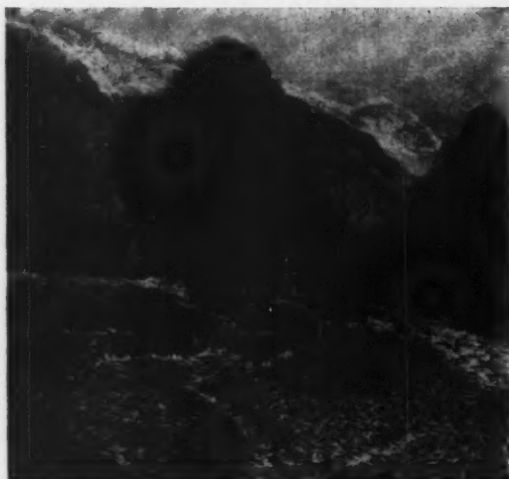
Tel: Ashland 6749 150 East 34th St., N. Y.

## CHAS. CHIANTELLI

Expert Restorer of Paintings  
Specialist for Transferring Paintings from Panel to Canvas  
575 LEXINGTON AVE. NEW YORK

## J. Y. MATSUMOTO ORIENTAL ART STUDIOS

Fine art objects, antiques, Japanese pictures, frames and screens. Repairing of ivory novelties.  
124 W. 34th St., New York City.

*Our River in Summer by Wm. H. Singer, Jr.***NORWEGIAN  
LANDSCAPES**

by

**WM. H. SINGER, JR.****Still Life Painting**

by

**JACOB DOOYEWAARD****LANDSCAPES**

by

**WATER GRIFFIN****Frans Buffa  
and Sons****58 West 57th St.  
NEW YORK  
AMSTERDAM****Metropolitan Galleries  
OLD AND MODERN  
PAINTINGS***English and French Portraits and  
Landscapes of the 18th Century***SELECTED BARBIZON and  
AMERICAN PAINTINGS****578 Madison Ave.****New York**

Opposite American Art Galleries, corner 57th St.

**NEW YORK  
11 EAST 57TH STREET****CHICAGO  
537 McCORMICK BLDG.****NEWHOUSE GALLERIES  
PAINTINGS****AMERICAN****FOREIGN****SAINT LOUIS  
484 N. KINGSHIGHWAY BL.****LOS ANGELES  
2509 WEST 7TH ST.****Great Dutch Show**

Plans now have been perfected for the exhibition of Dutch art to be held Jan. 4 to March 9 at the Royal Academy, London. The Anglo-Batavian Society, formed in 1920 to promote good understanding between the peoples of England and Holland, is co-operating with the Dutch committee, with the result that the finest works by the Dutch masters of the seventeenth century and a few of the nineteenth century will be on exhibition, side by side with a small collection of the Dutch primitives, a group of seventeenth and eighteenth century silver work, and two galleries of etchings and drawings of the finest quality.

The London *Times* quotes Prof. Dr. Martin, senior director of the Mauritshuis at the Hague, as saying that the character of the exhibition would be entirely different from that of the Flemish exhibition of 1926. Flemish art had its great primitives, while in Holland most of the work of the fifteenth and sixteenth centuries was destroyed by the iconoclasts in 1566. Flemish art of the seventeenth century was monumental, whereas Dutch art was more homely.

The works to be shown include forty Rembrandts, twenty by Hals, about thirty examples of the landscape painters Ruisdael, Hobbema and Cuyp, upwards of twenty examples of Jan Steen, ten of Pieter de Hooch, and ten of Vermeer, including the priceless pictures entitled "A Little Street" and "Head of a Girl." The modern Hague school will be represented by about fifty pictures by such men as the Maris brothers, Bosboom and Jan Toorop. The primitives will include Scorel, Mor, and the Master of the Virgo inter Virgines. So far no works have been promised from Russia or Austria, but pictures may still come from those countries. The King of Rumania is lending a fine Rembrandt.

The exhibition is under the patronage of the British king and queen, and of the royal house of Holland, and the arrangements are being made by committees of British and Dutch experts, including the directors of the Amsterdam, The Hague and Rotterdam Galleries. In the case of the Flemish exhibition, some of the Royal Academy galleries were not available. For this exhibition all the galleries will be in use. Contributions have already been promised from America, Germany, Belgium, Sweden, Denmark, Hungary, Switzerland, Finland and Rumania, and from the following Continental museums: Budapest, Kaiser-Friedrich, Berlin; Copenhagen, Helsingfors and Leipzig. The pictures already promised are upwards of 268 Old Masters and 100 of the modern Hague School, together with 200 drawings, engravings and etchings. On the modern side there will be an important collection of works by Van Gogh.

Insurance totaling \$15,000,000 has been written on only twenty-five of the paintings which will be removed from museums in Amsterdam and The Hague.

**CARL KLEIN  
PHOTOGRAPHY**

*Art objects—Paintings  
Interiors of homes—Furniture*  
6 EAST 50TH STREET  
RECENT 4548-41 NEW YORK CITY

## A Good Laugh

New York once more has had its laugh at official asininity. Hardly had the courts decided, after two years of deliberation, that Brancusi's "Bird of Flight" was a piece of sculpture and entitled to free entry instead of being taxed with \$4,000 duty as a piece of brass because Brancusi valued it at \$10,000, than another and still more hilarious case came up.

Carl Hein, director of the New York College of Music, tried to bring in an iron relief of the bust of Richard Wagner by the sculptor I. Berthold the Younger. The work was valued at \$5,000, and had been awarded medals by King Ludwig of Bavaria and by the city of Nuremburg. It was neither unusual nor modernistic, as Brancusi's bird was. But the customs officials, seeing it was made of iron, classified it accordingly, appraised it at \$15 and imposed a duty of \$6. Mr. Hein showed temperament. He refused to pay, and took his case to the newspapers. Next day he was informed that the ruling had been rescinded.

## Two "Irish Stuarts"

Two more "Irish Stuarts" have come out of Erin, having been bought by the Knoedler Galleries, New York. One of them, a canvas 40 by 50 inches, is extraordinary because it is announced as the only full-length portrait of a child Stuart is known to have painted. Moreover it is signed, "G. Stuart," and is therefore one of only twelve known works that bear his signature.

The subject is the young Lord Devlin, afterwards eighth Earl of Westmeath, with a dog. The other portrait is that of the boy's father, the seventh Earl of Westmeath. The pictures, painted about 1791, were acquired from a descendant, Baron Greville, of Clonhugh, Westmeath, who until last summer did not know they were Stuarts. The American master, in his earlier years, had a profitable period in Ireland.

## Ralph Booth Buys a Picasso

Picasso's "Little Girl with Flowers" has been bought by Mr. Ralph Booth of Detroit from the Reinhardt Galleries, New York. Mr. Booth is president of the Detroit Institute of Arts. The work, said to be very beautiful in color, was painted at the beginning of Picasso's so-called "blue period."

## NICHOLAS MAES PORTRAIT

*One of the finest  
of a notable col-  
lection is now in  
our galleries.*

**HUBER**  
Interior Decoration  
13 East 40th St.

## A "Portraitist" of the Irish Landscape



*"The Top of the Pass—Gap of Dunlow," by Lucile Howard.*

A few years ago Lucile Howard made a trip to Ireland and painted a series of landscapes. On her return she showed them in Chicago, and as a result she returned to Ireland with commissions from several prominent Irish-Americans to paint their birthplaces and other well remembered spots. Other trips followed, and Miss Howard became known as a painter of Ireland. Critics spoke of her as a pioneer in presenting the

beauties of the Irish scene to America and praised her ability "to grasp the fleeting effects of nature and to record the essentials that charm in any landscape."

Now Miss Howard is holding, until Dec. 29, her first New York exhibition of Irish landscapes, at the Pascal M. Gatterdam Gallery, comprising recent pictures painted in remote districts as well as in the more familiar places. It is too early to record the views of the New York critics.



*Self Portrait by John Opie, R. A.  
("The Cornish Wonder," 1761-1807)*

Described by William Roberts as "particularly good, a striking portrait of a very strong personality."

*Paintings by Old and Modern Masters.*

**ARTHUR U. NEWTON**

(Late of 175 Piccadilly, London)

655 FIFTH AVENUE, NEW YORK

TELEPHONE: PLAZA 0505



## When Raeburn Let Himself Be Spontaneous



"Young Girl Singing," by Raeburn.

A striking human document in the form of a portrait by Raeburn is on exhibition at the gallery of Arthur U. Newton, New York. It was acquired by Mr. Newton in England last summer from a family in whose possession it had been since it was painted, near the end of the eighteenth century, in the artist's home. The daughter of Lady Raeburn by her first marriage was seated before a piano singing when Raeburn, unknown to

her, began to sketch her portrait, and the result has all the spontaneity of one of the best of the modernist paintings today, while not lacking in the beauty and suavity of tone for which many of his works were noted.

Before he left London Mr. Newton showed the picture to W. Roberts, authority on Raeburn, who wrote that it was "an extremely interesting and unconventional example of Raeburn in what may be described as his lighter vein. The girl . . . afterward married Daniel Vere of Stonebyres, sheriff substitute of Lanarkshire. As may be seen from the many books on Raeburn, he painted more than one portrait of her. This one is the earliest so far recorded." The picture was shown in Glasgow in 1901, and in 1927 at the Raeburn Gallery, and at the Suffolk Galleries, Pall Mall. There is a full-page illustration of it in "The Book of Antiques," published this year.

### Llewellyn Heads Royal Academy

Sir William Llewellyn, distinctly conservative and a favorite of the royal family, has been elected president of the Royal Academy to succeed the late Sir Frank Dicksee. Those who also received votes were Sir William Orpen, Sir Edwin Lutyens, Sir Frank Short, Sir Reginald Blomfield and Sir David Y. Cameron.

## Not Modernist



"Marjorie and Little Edmund," by Edmund C. Tarbell. Popular prize at Carnegie.

The jury at the Carnegie International may award the prizes to Matisse and the modernists, but the Pittsburghers who visit the show have a different sort of preference. More than 5,000 votes were cast this year in the contest for the popular prize, in a period of two weeks, and the winner was "Marjorie and Little Edmund," by Edmund C. Tarbell of Boston. The nearest competitors were "Betty as a Gypsy" by H. E. Schnakenberg, "Evening" by Frederick J. Waugh, "Sweeping Crests" also by Mr. Waugh, "Aprileia," by Pietro Gaudenzi, and "Antonia" by the same artist.

Mr. Tarbell has been a contributor to the Carnegie International since the first one in 1896, and at different times has won all three prizes and medals—in 1901 the third prize for "The Venetian Blind," in 1904 the second prize for "A Rehearsal in the Studio," and in 1909 the first prize for "Girl Crocheting." In addition he has won practically all the important prizes offered by other big American exhibitions.

This is the fifth time a popular prize has been awarded at Carnegie. In 1924 and 1925 Malcolm Parcell was the winner, in 1926 Leopold Seyffert, and in 1927 Gari Melchers.



## SCULPTURE

by

MALVINA HOFFMAN,  
A. N. A.

Miss Hoffman's first one-man exhibition in several years is announced at these galleries. These will include all of her latest works—many of which have never been shown in this country before—

*On Exhibition Dec. 15th to Jan. 5th*

Of particular interest to her many admirers is the manner in which Malvina Hoffman's work reflects the influence of her sojourn in the Orient, for as Goethe has said, "One who has lived among the palms is never the same again."

## PAINTINGS by DEAN CORNWELL

Another interesting exhibition by an artist who has just returned to America after a period of work and study abroad is a showing of religious paintings—"Twelve Scenes from the Life of Christ,"—the outcome of Dean Cornwell's travels in the Holy Land.

*On Exhibition Dec. 11th to Dec. 22nd*

## Grand Central Art Galleries

GRAND CENTRAL TERMINAL, TAXICAB ENTRANCE  
15 VANDERBILT AVENUE, NEW YORK

### Tucson Has Loan Exhibition

Can any one tell what kind of pictures an author of books might like from a knowledge of his writings? Or could any one look at an author's collection of pictures and divine the character of his books? Probably not. In Tucson, Ariz., the Fine Arts Association had a loan exhibition of pictures, and among those shown were two from the home of Mr. and Mrs. Harold Bell Wright. They were "Mojave Desert" by J. Bond Francisco and "The American Girl" by Hovsep Pushman. This seems to prove nothing.

Other loans by Tucson citizens were two landscapes by Maurice Braun, Sorolla's "In a Garden," and pictures by Cornelius Botke, Dee Beebe, David Walker, Axel Linus, John Young-Hunter, J. Vinnerstrom Cannon, Gertrude Lynch, Lee Hines, Harvey Young, Ben Foster, R. Henry and Fred Wagner. Western painters are much appreciated in this Western town, to judge from this list. Effie Lee Scott, who wrote of the exhibition for the *Tucson Citizen*, said the fact "that such art existed in Tucson came as a surprise to many."

**THE GALLERIES**

PAINTINGS  
BRONZES  
ETCHINGS  
PRINTS

NINTH FLOOR  
MONROE AT WABASH

**CARSON PIRIE  
■ SCOTT & CO ■**

When EAST goes WEST they visit  
Pasadena, California, and

## Grace Nicholson's

Famous Temple of Oriental Art  
and Art Galleries

THE CENTER OF ALL ART ACTIVITIES  
IN SOUTHERN CALIFORNIA

Museum and Collectors' Specimens from  
Tibet, Korea, China, Japan, Java,  
South Seas

46 NORTH LOS ROBLES AVENUE

## SCHULTHEIS GALLERIES

Established 1888

142 FULTON ST., NEW YORK

**P** Original  
PAINTINGS

by American and Foreign artists

Mezzotints : : : Etchings

## "POP HART"

Monograph by HOLGER CAHILL

Limited Edition, \$10

Popular Edition, \$2

**THE DOWNTOWN GALLERY**

118 West 13th Street New York

## G. R. D. STUDIO

58 WEST 55 ST., NEW YORK

PAINTINGS & SCULPTURE

Exhibitions by Contemporary Artists

1 to 6 p. m.

## Belmont Galleries

137 East 57th Street, New York

OLD MASTERS

PORTRAITS OF ALL PERIODS

PRIMITIVES OF ALL SCHOOLS

Paintings Bought  
Paintings Authenticated

## XMAS OFFERING

Original painting 20"x13 1/2" on Agate stone,  
by JACQUES COURTOIS dit LEBOURGUIGNON,  
of 1621-1676 representing the "MAS-  
SACRE OF NIOBE SONS BY APOLLON AND  
ARTHEMISE." Was part of Napoleon III  
collection. First time offered. Photos on re-  
quest. Courtesy to dealers. Price, \$25,000.

## COLLECTIANA

153 Wilshire Boulevard, Beverly Hills, Cal.

## New York Season

In the charming collection of two score drawings by Fragonard, which were shown along with a small group of his paintings by René Gimpel in his galleries at the Hotel Ambassador, Royal Cortissoz of the *Herald Tribune* saw cause for philosophizing.

"By all the instincts of his nature," he said, "by all the instincts that most conspicuously lie upon the surface of his art, Fragonard ought to have the status of a rebel against academic discipline, which, as Lady Dilke remarks, was growing slack during the period of his development. She speaks of his handling a brush before he could draw a line. He had a dangerous facility. Yet he, too, as these drawings remind us, paid his tribute to tradition. That tribute does not imply a routine emulation. It means, rather, touching hands with the great men of the past, breathing their atmosphere, responding to their fertilizing influence. . . . The truly great old masters never 'date,' and intercourse with them is never wasted. The French know this. Was not Forain, of all men in the world, a fervent copyist of Chardin in his youth?"

Eighteenth century art, too, held sway at the Jacques Seligmann Galleries, where a loan collection was shown. "These paintings so strikingly reflect the age, both in the French and English sections, and the conditions under which they were produced, that they make a good plea for a contemporary art which expresses the spirit of its times and speaks in the idiom of its day," said the *Post*.

Pater, Fragonard, Boucher and the rarely-come-upon Boilly were among the painters represented, with portraits by Drouais, Greuze and Vigee Le Brun. Among the English works were paintings by Reynolds, Raeburn, Romney and other masters, with Gainsborough's "Duchess of Devonshire" as the piece de resistance because of its dramatic history of theft and recovery.

Clive Bell, famous critic, wrote the introduction to the exhibition of modernist works by the London Artists Association at the Marie Sterner Galleries, and he said:

"Let us try to bear in mind the strange but true fact that ever since the middle of the eighteenth century the British school has been the second in Europe. I know it sounds incredible; but reflect a moment and you will have to admit that it is so.

"Also at one moment, at the beginning of the nineteenth century, English painting played a really important part in history. Chiefly, of course, this was because a number of really good painters of the second order flourished in England at the time—Constable, Crome, Cotman, Turner, Blake, Cozens."

Which led Henry McBride in the *Sun* to say: "And this, if you please, is printed in the catalogue of the American exhibition, and is by way of recommendation! One wonders he will live to get away with that stuff. The seriousness of Mr. Bell's situation may be guessed when I tell you that one of the artists is Vanessa Bell, the critic's wife."

The exhibition of ten recent portraits by Louis Betts at the Howard Young Galleries led the *Herald Tribune* to say: "Mr. Betts occupies a position midway between the past and the present, painting in a way that sug-

gests at once the grace and charm of Gainsborough and the dazzling brilliance of Sargent. The fervor of his technique is the first thing that meets the eye, and it is especially apparent in his portraits of women."

The Brooklyn *Eagle* said: "Mr. Betts was never a more accomplished virtuoso of surfaces and textures than in his painting of the gowns worn by the ladies in the present group of portraits. The crisp, hard sheen of taffeta, the highlights of satin and the soft shimmer of velvet are dashing and faithfully rendered."

New York likes to say witty things about Philadelphia, and now a Philadelphian has returned the compliment. H. Devitt Welsh came up to the big city and "interpreted" it through a series of paintings, shown at the Newhouse Galleries. There is "Small's Paradise," a "Recital, Carnegie Hall," a "Speakeasy," the "American Radiator Building at Night" and "Diamond Lil," herself, descending the stairs in red in the second act of the now famous play. There is also "Give This Little Girl a Hand" and the heroine of it, no doubt, is the celebrated Miss Guinan. There are also "An Art Jury" and "Behold, the Rembrandt!"

"All these scenes, observes the *Sun*, 'deserve to be passed on to posterity, and the singular part is that they have waited too long for an interpreter. Mr. Welsh has all the earmarks of a genuine New Yorker, and one of the most pronounced of these traits is speed.' The *Herald Tribune* calls the artist 'witty and observant,' and the Brooklyn

Established 1760

## CHENUE

Packer of Works of Art

NATIONAL MUSEUM

Paris London New York

Shipping Agent

5 rue de la Terrasse, Paris

Cable—Chenuter, Paris XVII

## Charles Pottier

Packer and Shipping Agent

14, Rue Gaillon, Paris

Packer for the Metropolitan Museum  
New York

## R. LERONDELLE

PACKER AND AGENT

for the Carnegie Institute, Pittsburgh, the Art  
Institute of Chicago, etc.

76 Rue Blanche, Paris IX

Cable Address: LERONDELLE—PARIS

WORKS OF ART

PACKED—MOVED—SHIPPED

EVERYWHERE—FOR EVERYBODY

Artists' Packing & Shipping Co.

139 West 54th Street

NEW YORK

Founded 1886

Phone Circle 1149

*Eagle* says he gives his themes "a dashing, sure statement."

Walt Kuhn, independent, held an exhibition of his drawings at Knoedler's—"ballet girls and nudes and half-dressed girls." The critics who might be expected to praise, disliked it, and vice versa. Alan Burroughs in an appreciation for the catalogue said: "Walt Kuhn dislikes style and admires economy, so that, drawing a torso in three tenuous lines, he keeps color, weight and texture or glamour, frivolity and sleekness or as many other qualities as you find in him to question or approve. . . . Behind his gallery of girls is self discipline that would do credit to a savage Puritan." The Brooklyn *Eagle* agreed to this. The *Herald Tribune* called him "an artist who is really at pains to draw, who studies form with an unmistakable enthusiasm to render its nuances in line." The *Times* found "supreme articulation" and a "deepened authority."

But the radical *Sun* savagely disapproved: "Mr. Kuhn knows how to construct a figure and make it solid—but he fails to make it human. With the great city teeming with life all around us and making endless appeals to the poet, it is curious to see a painter content himself with a few models sitting this way or that in a chair."

After a long absence from the galleries, A. Walkowitz, one of America's first radicals, held an exhibition at Kraushaar's. The *Herald Tribune*, never very friendly to that sort of thing, said he turned to Matisse and Cézanne for inspiration. But the *Post*, in the other camp, observed that "when the academically minded rail at the lack of discipline in the camp of the moderns they should consider such artists as Walkowitz, whose

## Hoffman Sculptures Will Tour Galleries



Miss Hoffman's "Javanese Male Dancer."

It is too early to record the exact success or the critics' view of the big exhibition at the Grand Central Galleries of work by one

of America's foremost sculptors, Malvina Hoffman, who in private life is Mrs. S. B. Grimson. However, it is not too early to record that there has seldom been an exhibition that has attracted so much advance attention in New York newspapers and periodicals. Reproductions of her sculptures and references to her career have appeared everywhere.

The dates of the show are Dec. 15 to Jan. 15. Afterwards the collection will be exhibited at the Corcoran Galleries, Washington, and the Carnegie Institute, Pittsburgh.

Although including the whole range of the sculptor's career, the collection lays especial stress on her latest works. Of particular interest are the pieces which show the influence of her long period of study and work in Africa and the Orient. "She has brought back," writes Arsène Alexandre in *La Renaissance* for November, "not one of those too frequent results which most of the tourists of art bring back pell-mell," but material for some "decidedly strong pieces, typical heads formed and finished in a style analogous to that of Chaldea in sculpture, that is to say, very hard to do but which repay the artist for all his pains."

There is shown in the exhibition the model for the "Four Horsemen of the Apocalypse," which when finished will be 72 feet high.

distortions might pain them, but whose untiring study, experimentation and long self-training should give him high title to their consideration."

The *Sun* said: "He has a color sense that

is really distinguished and which ought to appeal to all people of taste, but unfortunately not all people of taste relish the touch of sovietism—for want of a better word—which creeps into almost everything this

### THE FINE ART SOCIETY

148, NEW BOND ST.  
LONDON, W. 1.

Established 1874

#### FINE ETCHINGS

By Old and Modern Masters

Including

Rembrandt, Dürer, Brangwyn, Cameron, Moëse, Griggs, Briscoe, Hoyton, Wedgwood, Zorn, Whistler, Brockhurst, Austin MacLeod, etc.

Catalogue on Application

CABLE: FINART, LONDON

### REDFERN GALLERY

27 Old Bond St., London, W. 1.

MONTHLY EXHIBITIONS OF BEST  
CONTEMPORARY ART

Always on View

Pictures

Wood Engravings

Etchings

### TURNER

INDEPENDENT GALLERY

OLD & MODERN MASTERS

7a Grafton Street, London

## ALEX. REID & LEFEVRE, LTD.

FINE PAINTINGS BY THE

BRITISH & FRENCH MODERN MASTERS

1a King St., St. James, London

## THE LEICESTER GALLERIES

Leicester Square, LONDON

BEST MODERN ART

## THE FRENCH GALLERY FINE PICTURES

120, PALL MALL

LONDON

WALLIS & SON

## MAX ROTHSCILD

OLD MASTERS { THE SACKVILLE GALLERY  
28, Sackville Street  
LONDON W. 1

## BRIMO, DE LAROUSSILHE

PARIS { 34, RUE LAFAYETTE  
58, RUE JOUFFROY  
(BOULEVARD MALESHERBES)

MEDIAEVAL & RENAISSANCE  
DECORATIVE WORKS  
PAINTINGS & OBJECTS of ART



artist paints. . . . Artists appreciate the breadth, vigor and sincerity of his work; and the artist point of view always wins out in the end."

\* \* \*

The critics found something extraordinary in the display at the G. R. D. Gallery of the pictures made by Stephen Haweis, English artist, under the auspices of the Smithsonian-Crysler expedition to East Africa. The *Times* put it thus: "In these paintings is seen an exception to the general rule that work done by artists on a scientific expedition is limited strictly to realistic presentation. Mr. Haweis' predominant tendency is toward decoration, and nowhere is this aim thrust aside by the requirements of representation." The frames were ornamented so as to conform to the picturesque character of the subjects. Mr. Haweis, one critic brought out, was for two years photographer to Rodin.

\* \* \*

Maud Mason's flower paintings place her distinctly in the role of a decorative artist and there is something very appropriate in the December showing of her colorful and often brilliant subjects at the Little Gallery, where her pictures gleam against dark backgrounds or amid bright silver and china. The critics found this to be their proper setting. The *Herald Tribune* termed them "fascinating," and painted "with rich colors and a decorative intent against gold, pink, black and green backgrounds," producing an effect of "studied though spontaneous charm." The *Post* found that the smaller canvases were "well suited to the wall spaces that modern living room conditions allot to most of us."

Ernest L. Ipsen, whose reputation as a portrait painter is country-wide and whose interpretations of men stand on an equal plane with his more decorative portrayals of women, is holding an exhibition at the Macbeth Gallery. The *Post* said: "Mr. Ipsen has never been content to make a superficially decorative painting out of a portrait canvas, but has approached his subject with sincerity and directness. This quality of sincerity is felt throughout the exhibition."

The *Times* said that Mr. Ipsen "has adhered to the extremely conservative wing of the academic portrait tradition. His work remains virtually untouched by the impressionist current which has modified such a large body of academic work."

\* \* \*

"A refreshingly honest and unaffected artist," said Lloyd Goodrich in *The Arts*, after viewing the work of Abraham Shampanier at the Morton Galleries, which are now established at 49 W. 57th St. The artist "paints the things nearest to him, such as farmyards, flowers, the interior of his studio, or occasional portraits, in a fresh and unforced manner. His color is warm and agreeable, and he handles his medium with sureness but without any attempt to be dashing. In some of his earlier work one feels a relative lack of depth, as though his forms consisted only of the side turned toward the spectator, but his recent work shows a considerable gain in solidity."

A review by Margaret Breuning in the *Evening Post* referred to Mr. Shampanier as one of the most worth-while of the younger painters who were exhibiting this

season. She says of his landscapes that "They have a sense of latent richness of soil, of freshness of growth, of some indefinable, yet apparent life of their own that endows them with general rather than specific interest."

## Leon MARSEILLE

16 RUE DE SEINE, PARIS

*Modern Paintings by*

BOUSSINGAULT  
DUNOYER DE SEGONZAC  
LOTIRON, LUCE  
JEAN MARCHAND  
LUC-ALBERT MOREAU  
A. MARE, CH. PEQUIN  
P. SIGNAC, WALDO BARREY

## RICHARD OWEN

*French 18th Century Drawings*

15, Quai Voltaire, Paris

## ART GOTHIQUE

L. CORNILLON

J. POLY & Co.

21, Quai Voltaire

Paris

## J. Herbrand

*Old Masters*

31 Rue Le Peletier, Paris

## BACHEREAU

Established 1881

**ARMS & ARMOURS**

*Antique Works of Art*

46, Rue de Provence

Paris

## Galerie ZAK

Modern

Paintings, Drawings, Sculptures

Place St. Germain des Pres, Paris

## GALERIE TH. BRIANT

(formerly Briant-Robert)

Peintures de Paris

June 12 to June 30

32, Rue de Berri

Paris VIII.

## ZBOROWSKI

26, rue de Seine, Paris

Modigliani - Soutine - Kisling - Derain  
Ebicke - Fornari - Th. Debains  
Rickard - Utrillo

GALERIES

## E. LUCAS-MORENO

Importer of Works of Art from Spain

FIRST CLASS ANTIQUES  
& PAINTINGS

28, rue de la Victoire

Paris

## SAMBON GALLERIES

7, SQUARE MESSINE, PARIS

*Classical, Medieval & Renaissance Works of Art*  
*Old Masters*

ALFRED SAMBON

Works of Art.

5, Quai Voltaire, Paris

## BIGNOU

FIRST CLASS PAINTINGS

8, Rue La Boetie, Paris

## NAZARE-AGA

PERSIAN ANTIQUES

3, Avenue Pierre I<sup>er</sup> de Serbie.

PARIS

## JEAN CHARPENTIER

ANCIENT and MODERN PAINTINGS

76, FAUBOURG ST. HONORE, PARIS

OLD FRAMES  
FRENCH  
ANTIQUES

## J. ROTIL

134. BLD Haussmann

PARIS

## Chicago Gets Acquainted With Prize Winner



*"The Black Mantilla," by J. Theodore Johnson.*

The fact that J. Theodore Johnson's "The Black Mantilla" won the \$2,500 Logan prize at the forty-first annual exhibition of American paintings and sculpture at the Art Insti-

tute of Chicago, closing on Dec. 16, together with the fact that he won the Logan medal last Spring at the annual exhibition by Chicago artists, has centered the attention of the

art world on him. In order to give Chicago an opportunity to study his work in its fullest the Art Galleries of Carson Pirie Scott and Company arranged an exhibition which will last until Christmas. The collection includes both oil paintings and water colors.

### Rembrandt Record Broken

Too late for publication in the last number of *THE ART DIGEST* came the news from London of the sale of one of the most famous Rembrandts in existence, a self portrait, for £120,000 (\$582,000), which is declared to be a record price for the master. The seller was the Duke of Buccleugh and Queensbury, and the buyer the art firm of P. & D. Colnaghi & Co. A later dispatch said that Colnaghi's were sending the picture to New York, where it would be offered for sale. It was to be stipulated that the work would be loaned for exhibition in London.

The portrait had been in the Buccleugh family since 1740, when it was bought for £70.

### \$150,000 Van Dyck for Cincinnati

"Portrait of a Man in Armor," which is one of two works of the same name by Van Dyck, has been sold to a Cincinnati collector for \$150,000 by the John Levy Galleries, New York. It has been authenticated by three experts, Drs. Bode, Voss and Valentin. The work, painted about 1624, at the beginning of the master's Genoese period, shows a young, clean shaven officer with long black hair posing in blue-black armor.

*The Opera Corner*

### LE GOUPY

*Rare Prints  
Drawings—Paintings*  
5, Boulevard de la Madeleine  
28, Av. des Champs-Élysées, Paris

### E. LE ROY & CO.

J. DIETERLE & CO., Inc.

### Modern Pictures

9, Rue Scribe

PARIS

*The Opera Corner*

### Ch.-A. GIRARD MODERN PAINTINGS

1, Rue Edouard VII, PARIS

### GALERIES J. ALLARD

BARBIZON SCHOOL, IMPRESSIONISTS  
& MODERN MASTERS

20, Rue Des Capucines

PARIS

### MARCEL BERNHEIM & Co.

*Modern Masters*

2 Bis, Rue Caumartin

PARIS

### MARCEL GUIOT

THE LARGEST SELECTION

of

### RARE PRINTS

by

Old and Modern Masters

4, Rue Volney, PARIS

### SIMONSON & CO.

Expert

*First Class Pictures*  
OLD & MODERN PRINTS  
19, Rue Caumartin

PARIS

### J. WATELIN

*XIX Century French Masters*

11, Rue Auber, PARIS



### KNUDSEN

CHINESE ANTIQUES

9 Rue Scribe, PARIS



### M. & R. STORA

GOTHIC AND RENAISSANCE WORK OF ART

32, BOULEVARD HAUSSMANN, PARIS

# In the Realm of Decoration and the Antique

## English Silver

The English value so much their old silver that for an exhibition in Oxford the railways allowed reduced fares from London and from all points within sixty miles. It was the first representative loan display of silver plate belonging to all the Oxford colleges, and was held at the Ashmolean Museum for more than three weeks in November, the private view lasting two days. The Oxford Architectural and Historical Society co-operated with the Worshipful Company of Goldsmiths, which is doing much to foster the ancient craft of the silversmith.

Oxford is one of the few places where mediaeval plate can be studied, as for centuries gifts and bequests were made to all the colleges. Unfortunately, only an infinitesimal part of their original treasures still survive. The Wars of the Roses caused the loss of much domestic silver, and the Reformation took toll of ecclesiastical silver. But it was Charles I who, in 1642, was responsible for melting down 2,000 pounds of priceless college plate. (The present collection weighs only about 100 pounds!) After the Battle of Edgehill, in 1642, the king occupied Oxford, and borrowed not only all the money he could persuade the colleges and private residents to part with, but their plate as well. In order to coin money on the spot, the mint was removed to Oxford. Charles promised that as soon as times improved he would pay 5s. an ounce for white plate and 5s. 6d. for "guilt." Alas! all the colleges have to show for their patriotism are the receipts issued by officers of the mint. Depleted as it may be, however, the present collection remains a magnificent record of college history. Another exhibition of old silver (English, Irish, and Scottish) is to be held in London next year, opening on May 1.

## A Question of Precedence

There has long been a dispute as to whether or not cherry was used before mahogany by the American cabinetmakers. The *Boston Transcript* says it is quite probable that the two woods were used simultaneously, and that the great number of American pieces found made of cherry after the style of Chippendale were because the wood was easier to get and consequently cheaper.

## Old Waller Porcelain

An exhibit of old Waller porcelain, held at the Art Center, New York, was an attempt to revive interest in a rare product of the eighteenth century. Made originally under the direction of an old Benedictine monastery famous for its potteries, old Waller is still produced in the same molds, and is decorated with the old copper engravings of that period.

## PLASTER CAST STUDIES

Send for illustrated catalog, 144 pages, \$1.00

## FLORENTINE ART PLASTER CO.

2217 Chestnut St., Philadelphia

## Victorian



Costume Worn at Her Wedding in 1876 by a Descendant of Both Paul Revere and Benjamin Franklin.

Six wax models attired in Victorian costumes are among the features of the Minneapolis Institute's exhibition of costumes of that period. The Friends of the Institute ransacked many attics in the Twin Cities for dresses and accessories, and found thirteen complete costumes. This display, says the *Bulletin* of the Institute, "re-creates even

better than the unique Victorian Salon arranged last winter, the whole flavor of a period which, in point of taste, was at once endearing and preposterous." It will continue through December.

Of especial interest is a wedding gown of 1876 that was worn by a descendant of both Paul Revere and Benjamin Franklin.

One of the dolls in a case of exhibits which supplements the larger show is dressed in an exact replica of the gown worn by Lady Tighe at Queen Victoria's ball in 1846.

## Looking Into the Future

Although there is no hall mark on American silver, the mark of the maker is in some instances regarded as of equal value with the English hall mark. Mrs. Harold M. Bowdoin of the Little Gallery, New York, says that the work of Arthur J. Stone, dean of American craftsmen, is so highly esteemed that silver with his mark will be of historic value in time. She pointed to several pieces in a representative collection of his silver in her gallery as substantiating this opinion. Other silver on exhibition at the same time included work by American craftsmen who also rank high, such as James T. Woolley, who has done many well-known church pieces; F. J. R. Gyllenberg, Katherine Pratt and Karl F. Leinonen.

Lapparra of Paris and Jacob Angman of Sweden are two modernists whose hand-wrought silver was shown in the exhibition of modern decorative arts which made a tour of American museums in the year following the Paris exposition. Mrs. Bowdoin showed work by them along with that by American craftsmen.



Slab V. 42 x 53. Price \$28.00.



Slab VI. 42 x 56. Price \$30.00.

## Western Frieze of the Parthenon

Select Your Statuary

from our authentic

## REFERENCE BOOKS OF SCULPTURE

Caproni galleries hold the world's greatest collection of authentic plastic statuary. These are shown in two large books. One has 1600 Ancient, Medieval and Modern illustrations, for decorative purposes; the other 1300 subjects for art classes. This is the most complete treatise on sculpture in existence. These books are indispensable to your art library.

Sent Post Paid for \$1.00 each

## P.P. CAPRONI & BROTHER INCORPORATED

Galleries and Offices  
1914-1920 WASHINGTON STREET  
BOSTON, MASSACHUSETTS, U.S.A.



Lion, Walking, Barye  
Enlargement of No. 12806  
No. 12830 Height 1 ft. 8 in.  
Base 31x8 in.—\$25.  
No. 12806 Height 9 in.  
Base 16x4 in.—\$3.



## Inferiority Complex

In discussing native taste and decoration, in this and other countries, Thomas Charles Devine combats the generally accepted theory that Americans as a race are vastly inferior to any given European people in matters of an artistic nature. In estimating national characteristics, he argues in the *New York Sun* that the standards of the wealthy should not be the gauge, but life among persons of moderate means who must do for themselves to the best advantage on limited resources. He continues:

"The average middle class European home

in a marvel of indifferent or downright bad taste. Were it within the bounds of courtesy to suggest to a Frenchman that he make any changes in his domestic scheme as a gesture toward artistic improvement he would probably send a note via 'pneumatique' to the Psychopatheque to have you put under observation. A Britisher would say: 'But, my dear man, it's jolly comfortable, you know, and besides we haven't the money to be forever doing our places over like you chaps.'

"Such reasoning is entirely beside the point. In a great many cases one will find in European houses excellent pieces of furniture and decorative bits that are taken in the

most matter of fact manner by their owners, but arranged to the worst possible advantage. Sad-colored paint and an air of clutter prevail. In most cases the removal of these unfortunate decorative shortcomings is rather a matter of subtraction than addition or substitution."

He punctures several other beliefs which he terms myths, and adds:

"The lover of the simple nature never ceases to expiate upon the inherent and unerring good taste in artistic matters of the Latin man of the soil. As a matter of plain, cold fact the European peasant has no better taste than the Tennessee mountaineer or shanty negro. If the peasant wears a colorful beret it is usually because he cannot afford a bowler, and if his wattle hut is painted a shade of orange which goes so beautifully with the blue of the Mediterranean sky it is because of a tradition from which it never occurs to him to depart. In the first place, the tradition probably had its origin in an edict from the reigning prince of the time of his great-grandfather twenty-two times removed, inspired in the first place by the court painter or architect."

### Testing the Connoisseur

"An Antique Dealer" is the only signature to an article in *The Sphere*, London, on "Reproducing the Antique." It contains this interesting bit concerning the reproduction of Sheffield plate: "The best makers, of course, do not for a moment attempt to pass off their goods as genuine, though unscrupulous dealers do not hesitate to do so. They will show the copy and the original side by side and invite the visitor to distinguish between them."

"Nine times out of ten one picks the fake. I have done it myself. But it is a salutary lesson to the amateur collector who fancies he knows something about Sheffield plate."

### Painted Ivory Boxes Revived

Painted ivory boxes have been revived in Paris. Each box lid has painted on it in miniature the copy of some painting in the Louvre or in another museum by an eighteenth century artist, such as Boudoin, Lancret, Fragonard, Nattier, or Boucher.



Eight-day red tortoise shell basket-top bracket clock with skeleton dial, by Humphry Adamson, London, date 1680.

### THE WETHERFIELD COLLECTION OF CLOCKS

The Wetherfield Collection of Clocks, which includes lantern, long case, bracket and balloon clocks, by all the famous English makers of the Seventeenth and Eighteenth Centuries, will be on exhibition commencing October fifteenth.

# Vernay

ENGLISH FURNITURE • PORCELAIN  
SILVER • POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street



Figure of Prajnaparamita Nepalese Ivory (14-15 Cent. A. D.)

### HEERAMANNECK GALLERIES

724 Fifth Avenue  
NEW YORK

### ASIATIC

Antiques  
& Arts

PARIS

NEW YORK

### HENRY V. WEIL

#### American Antiques

247-249 E. Fifty-Seventh St.  
NEW YORK  
Between 2d and 3d Avenues  
Telephone: Regent 8070

### C. CHIANTELLI & CO.

Restorer of Any Valuable Object of Art  
Paintings Relined for the Trade  
508 LEXINGTON AVE. NEW YORK

VELVETS RHINELANDER 9245  
BROCADES  
APPLIQUES  
GALLOONS  
CRESTS

### CASTRO'S

Authentic Antique Fabrics  
719 MADISON AVENUE  
NEW YORK CITY  
Formerly with CARVALHO BROS.

### THE ANTIQUE SHOP

45 MECHANIC ST., FITCHBURG, MASS.  
Call at our new location. Extensive and rare collection of real Antiques.

F. H. AND S. E. H. SAFFORD

### BRUMMER GALLERIES

### WORKS OF ART

27 East Fifty-seventh Street  
New York  
203 Bis Bd. St. Germain, Paris

### J. B. NEUMANN

New Art Circle and Print Room  
35 W. 57th St., New York  
Graphisches Kabinett, MUENCHEN  
Neumann & Neierendorf, BERLIN

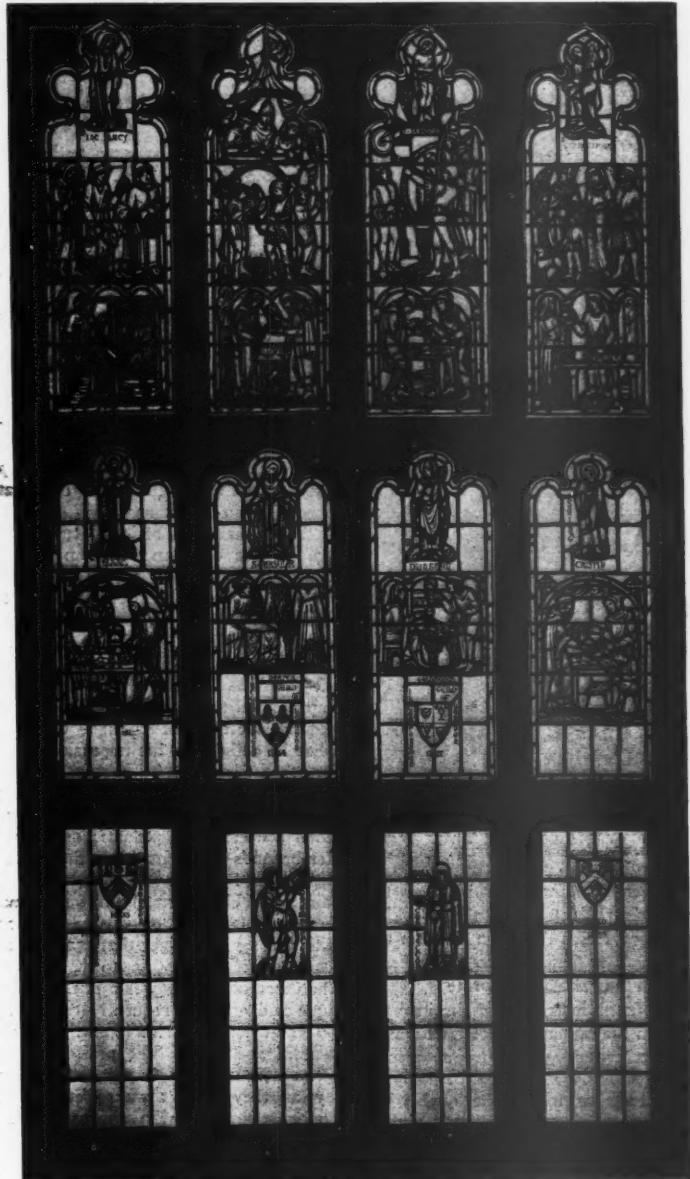
## Modern Stained Glass Window Depicts a Fair of the Middle Ages

The *Bulletin* of the Society of Arts and Crafts, of Boston, recently contained a most interesting description of a window just completed by the Connick Studios after designs by Frances Van Arsdale Skinner for the Parish House of St. John's of Lattingtown, Pleasant Valley, L. I. THE ART DIGEST herewith reproduces the window, as an example of what is being done in stained glass in America.

The design and drawing of this work are quite in sympathy with the ideals and technique of the 13th and 14th centuries, but there is no slavish following of traditional forms. The story is told in symbolical rather than pictorial form, and, says the *Bulletin*, "is always strictly within the limits of the medium."

"The window symbolizes the great fair of the Middle Ages. The time and place were customarily proclaimed by the king. Merchants of all trades came from the neighboring places and from foreign lands to these fairs. The toll-collector sat at the city gate and took toll as they entered. Little stalls or sheds were set up around the open green and merchandise was arranged on benches.

"Crowds of people of all ranks and classes came from every part of the country. Their costumes displayed a wide variety of material, color and fashion. The knight's helm and coat of mail, or embroidered jupon and



Window Produced by the Connick Studios, Boston.

plumed bonnet, the lady's furred gown and jewels, the merchant's sober suit of cloth, the monk's robe and cowl, the peasant's smock-frock—all moving about the temporary town must have made a picturesque scene.

"The trades were organized into guilds with their coats of arms granted by the king; and all had their patron saints. In the middle tier, beginning at the left, the principal medallion represents the Merchant of Armour. Above is his patron, Saint Eligius, and in the opening below, the arms of the Armourers. In the second opening is the Cloth Merchant, or Tailor, with his

Patron Saint, Ursula, above, and the arms of the Guild of Drapers below. Next is the Goldsmith with his Patron Saint, Dunstan, in his arms. The fourth medallion represents the Shoemaker. His Patron Saint is Crispin. The upper tier, beginning with the lower left medallion and reading across to the right, represents the Weavers, Physicians, Money Changers, and Merchants of Pots and Pans.

Above them, another tier of medallions introduce, at the left, the Country People—The Peasants, who come to the Fair; and, at the right, the Noblemen—Knights and Ladies."

**Exhibition of**  
**HANDWROUGHT**  
**SILVER and JEWELRY**

**The Little Gallery**  
29 W. 56th St. New York

**RALPH M. CHAIT**  
19 EAST 56TH STREET  
NEW YORK

*Ancient Chinese Works  
of Art*

DEALING IN CHINESE ART SINCE 1910

EXPERTS: Accredited by Great Museums  
and Connoisseurs

CATALOGUERS of Many Famous Collections

**ANTIQUE TAPESTRIES**  
**ANTIQUE BROCADES**  
**WORKS OF ART**

**Alphonse L. Lovencon**  
578 Madison Ave., New York  
Plaza 3769  
PARIS MONTE CARLO

**ANN AUDIGIER**  
*American Antiques Early American Pictures*

51 E. 60th St. North Side—Bet. Madison and Park Aves. NEW YORK

## Among the Print Makers, Old and Modern

### Brooklyn Society of Etchers Holds Its Thirteenth Annual Show



*"The Golden Age," by Will Simmons.  
Winner of the first prize.*

The thirteenth annual exhibition of the Brooklyn Society of Etchers at the Brooklyn Museum caused Helen Appleton Read in the *Brooklyn Eagle* to inquire into the general state of art in America. She wrote:

"One significant indication of the increasing interest in the fine arts is the renaissance in the collecting and producing of prints. This situation has been augmented by a changed attitude regarding the quality of erudition necessary for an intelligent appreciation of prints. Where one time print collecting was reserved for the specialist, to whose appreciation must be brought a tedious knowledge of states and processes, today

prints are put to the same æsthetic tests as is any other work of art. As Edward Hopper, the well-known etcher and painter, said on the subject of debunking print appreciation, 'The etcher's line is no different from any other line, and his mission is to set down in humanly understandable terms his emotional reaction to life.' It is this changing attitude towards print making that has induced painters to experiment with it.

"The art lover who heretofore found contemporary expression in prints too unrelated to life to enlist his enthusiasm now finds that he can own prints by his favorite painters which have the same quality of personality expressed in the more deliberate and expensive mediums.

"This changing attitude towards print-making has occasioned schism between the old school and the new. The new school, which is really not a new school but a return to the ideals of Goya, Rembrandt and Daumier—in other words, an interest in the dramatic instant of art as a reflection of life—consists largely of painters. They are impatient of too much emphasis on the pedagogical side of print-making. Old Daumier, when he daily drew his impassioned polemics for the *Charivari*, thought little enough about states and the quality of his paper. Goya's horrific arraignments of war show small concern with pedantic quibblings, and Rembrandt's portraits have the large sympathy for humanity that it found in his paintings. Unfortunately, however, many of those who hold this opinion in their concern with getting life forget that craftsmanship is necessary if vitality is to be transmitted. The other older group is a stickler for technique and errs as frequently on the side of too great concern with it as the other does in disregarding it. The perfect happy mediums are, needless to say, as few in this day as they have always been. But the number of artists who approach this state are far greater than was the case a decade ago.

"The Brooklyn Society of Etchers is an academy of printmakers, in that it resolutely upholds the standard of technique. But differs from the academy in that it has always held an open door to new ideas, provided these ideas were capably expressed. Because it is a jury, prize-giving show many of the younger independent spirits are choosing other exhibition vehicles, for example the *Printmakers'*, which is entirely without hampering official machinery. Also, as is true of painters and sculptors, of independent spirit, contemporary printmakers prefer to show in small groups or singly.

"The exhibition is, because of this tendency on the part of the more independent spirits, somewhat depleted in prints expressing the contemporary spirit. It is, however, a dignified, well-chosen, diverse group of etchings to which many new comers have contributed and for which the members have reserved their best and newest prints."

Elisabeth Luther Cary in the *New York Times* got an impression from the show of "no struggle, no warfare, constantly increasing experience, an atmosphere of content." She wrote of the prize winning prints as follows:



*"Carver of the Madonna," by Allen Lewis.  
Best print by a non-member.*



*"Gulls, Rocks and Surf," by C. Jac Young.  
Best print by a member.*

"'The Golden Age,' by Will Simmons, a print already known to the public, wins the Mrs. Henry E. Noyes prize, an award that amply proves a jury fastidious for quality. The monkey family, amusing and appalling in its humanity, has innumerable merits of invention, design and craftsmanship, and the supreme merit of parading none of them.

"The Kate W. Arms prize goes to C. Jac Young's 'Gulls, Rock and Sea,' specifically claimed, perhaps, by an effect of salt mist which seems to have been put into the plate almost without conscious intention on the part of the artist, so difficult is it to ascribe the tonic atmosphere to any technical source. Probably, however, Mr. Young's lip will curl at the notion that any artist does anything without conscious intention.

"Allen Lewis gets the non-member prize with his clever comment on life and art, 'The Carver and the Madonna.' Mr. Lewis is one of the few men engaged in the graphic arts who can turn from wood-engraving to etching without carrying over the characteristics of the former to the latter."

#### MABEL ULRICH'S

##### BOOK AND PRINT GALLERIES

Books—rare and usual.

Etchings and other prints. Importations.  
MINNEAPOLIS - - - - - 1200 NICOLLET  
ST. PAUL - - - - - 4th and CEDAR  
ROCHESTER - - - - - 21 1st Ave. S.W.  
DULUTH - - - - - 9 SUPERIOR ST.

#### GORDON DUNTHORNE

1726 CONNECTICUT AVENUE  
WASHINGTON, D. C.

##### ETCHINGS

AND

Early English Furniture

#### ROBERTSON-DESCHAMPS GALLERY

Etchings

Sporting and Marine Prints

415 MADISON AVENUE

NEW YORK



## Thomas Bewick

England is marking the centenary of the death of one of her great old engravers, Thomas Bewick (1753-1828), who spent his working life at Newcastle. The art critic of the London *Times* begins his long tribute to the master in this way:

"Shortly before he died, 100 years ago today, Thomas Bewick, the engraver of birds, beasts, and fishes, wandered off in mind repeatedly to the green fields and brooks of his birthplace beside the Tyne. When asked what he was thinking about he smiled and said that he had 'been devising subjects for some new tailpieces.'

"If it be true that approaching death calls out the ruling passion, the words were significant, for they certainly suggest what is finally the strongest appeal for us in Bewick's art. Great as are his 'Quadrupeds,' and greater still his 'Birds,' it is in the little vignettes and tailpieces of his various publications that we feel the imaginative artist as distinct from the perfect craftsman. Apart from what they do in evoking the charm of English rural life, they have the further interest of lighting up the early history of Bewick as he told it himself in his 'Memoirs'—published by his daughter Jane in 1862—for, allowing for the ironic humour and the frequent moralizing of the grown man, the interpretation of Nature which they convey is very much that of the truant schoolboy. Nobody could have done them who had not, in his youth, idled profitably at the heels of poachers, gamekeepers, bird-catchers, and gipsies. . . .

"It is the empirical character—if the description can be used of work so unaffectedly sincere—in Bewick's knowledge of his subjects that accounts for his double reputation, with Nature-lovers in the large general sense and with connoisseurs. What makes him singular is the intimate relation in his work of the two characters which can be, and are, separately enjoyed. The relation is due partly to his fine taste as a designer, but more to his genius as a wood engraver. He drew, as we know from his water-colours at the British Museum and the Laing Art Gallery and Museum, Newcastle-upon-Tyne, very well indeed, but he engraved with a technical virtuosity which has never been excelled.

"Whether or not he was actually the first to engrave upon the ends of the grain of boxwood, instead of cutting 'upon the plank,' he may be said to have rationalized wood engraving for modern artistic purposes. By basing his design upon the pattern of white line instead of black line he was able to go much farther than Dürer in a naturalistic direction, but at the same time his artistic sensibility kept him from that violation of the bounds between translation and imitation which, with all their mechanical skill, spoiled the work of the later 'reproductive' engravers. . . .

"Nobody reading Bewick's 'Memoirs' can fail to be struck by the almost complete absence in them of allusions to 'art' and this is felt to be characteristic not only of him, but of all the more constitutional or 'natural' artists."

Books with Bewick's engravings are collectors' tidbits. He illustrated Goldsmith's "Deserted Village." Another treasure is the celebrated "Chillingham Wild Bull."

Mr. D. Croal Thomson, proprietor of Barbizon House, London, whose first book was about Bewick, has in preparation a book on his water color drawings, with illustrations in color.

## National Gallery Shows Ryerson Etchings



"Duet No. 2." Etching by Marjorie A. Ryerson.

Marjorie A. Ryerson is the third American etcher to be given an exhibition this season at the National Gallery in Washington, where a collection of her works, comprising mainly children and mothers, is on view throughout December.

Miss Ryerson gained inspiration for her work as teacher in an East Side church school, and in the last year she studied the children at the Music Settlement. She was

a pupil of two such diverse artists as Robert Henri and Charles W. Hawthorne, and the National Gallery in its announcement says "her mother and child compositions remind one of Mary Cassatt and her line is very Whistler like, yet Miss Ryerson has an unmistakable style of her own."

The artist was formerly secretary of the Brooklyn Society of Etchers. Her work is in many museums.

## Fantasy and Gloom

"Jazz" was never more gruesomely portrayed than in an etching by Kleber Hall. The characters dance on their own coffin while a skeleton plays the violin. It was inspired by a calamity in Boston two years ago when a building collapsed, killing a score of the revelers, whose expressions of pleasure were changed to shrieks of agony.

This and "Dead Men's Shoes" and two others, both satirizing life or depicting its seamy side, are reproduced in *The Print Connoisseur*, a quarterly edited by Winfred Porter Truesdell at Champlain, N. Y. Judged by these works the artist, who was born in Massachusetts forty-six years ago, has a somewhat Daumier-like touch and an imagination as gloomy and fantastic as Poe's. But an article on his work by Henry Emerson Tuttle, in the same magazine, objects to classifying him in this way. He says:

"I have no quarrel with the subjects nor the attitude taken toward his subjects by the artist. I quarrel rather with the selection of these four etchings to represent Hall. Hall is a better artist and a better draughtsman than these prints evince. Nor is he at all times a satirist. He is not even three-fourths of the time a satirist. . . . Those who know something of his ambition and of

his sincerity will watch for his new plates with interest."

Hall has recently sailed for Europe to be gone a year, the first trip abroad since he became an etcher. Among his early experiences was working on a Long Island steamer as a professional musician during the summer, and his observations of the negro workers inspired studies of darky life.

## Holbeins by Bartolozzi

Portraits of illustrious persons of the court of Henry VIII by Holbein, engraved by Bartolozzi, have been on exhibition at the gallery of Gordon Dunthorne in Washington. The two hundredth anniversary of the birth of the engraver was on Sept. 25, so that the exhibition was in the nature of a memorial. He was the founder and outstanding exponent of the school of stipple engraving in England, and early mastered the art of printing in color.

Among the portraits shown were those of Catherine Howard, Anne Boleyn, Jan Seymour, Queen Mary, Edward VI, Sir Thomas More, Henry Howard, Earl of Surrey, and Warham, Archbishop of Canterbury. These Holbein portraits are in the royal collection at Windsor Castle. The Bartolozzi engravings were printed by John Chamberlaine from 1792 to 1800.



*Alden Galleries*  
1515 FEDERAL RESERVE BANK BUILDING  
Kansas City, Mo. **Etchings** **Old Prints**



## The News and Opinion of Books on Art

### Much Sanity

What might be called a sane review of a sane book about a sane and successful artist is that by Charles Ricketts in the *London Observer* discussing "The Life of Sir Peter-Paul Rubens," by Anthony Bertram (London: Peter Davies, 8s 6d.) "To the Englishman who worships material success," the artist-critic writes, "who values toleration and moderation in thought and political flair, this account of Rubens' life will come as a surprise, for to him the artist is a damned clever beggar with a gift for painting and probably for nothing else besides. Mr. Bertram's thoughtful and delightful book will dispel this illusion. He treats solely of Rubens' daily affairs and his place and influence in his own time.

"We can realize the breathless admiration granted in his lifetime to the towering, but self-torturing genius of Michelangelo; Raphael lived as a prince, praised and beloved by his contemporaries, but with the first was the shadow of unattainable ideals, superhuman and unrequited tasks, with the second a self-immolating facility and the fugitive privileges of a charmed youth; with Rubens a lesser strain was put by life upon his spirit, his effort was less searching and the immediate reward in fame and praise greater and more satisfying than theirs.

"Judged by common standards, Rubens the man was quite as exceptional in the balance of his gifts as Rubens the artist. A prince among painters, his character and sense of life was exceptional also and his control of reality and good fortune equal to his genius and his personal gifts."

The word picture of the artist and his times by the reviewer contains other gems, such as this:

"Rubens emerges from this clear and spirited biography as a master of reality, politics included; he was even in that 'mixed business' an advocate of those finer qualities such as spiritual toleration and honorable dealing in an epoch when political men, princes and their advisers alike, resembled the inconsequent and fantastic puppets in Dumas' novels. The pages devoted to his work for European peace as an envoy—

almost an ambassador—to the court of Charles I, the hostility of the formidable Cardinal Richelieu, the follies of Buckingham and Olivarez have the interest of a novel, though the author avoids all picturesque striving for effect. From first to last we are shown the master devoted to his art, courteous and practical in his relations with his contemporaries, steady and trusted in his handling of international affairs. Rubens, the supreme painter of ardor and exuberance, emerges as a man entirely controlled by his reason, stately and courteous in bearing, a lover of the good things of life—art, beauty, culture, fine friendships, wealth, even dignities and honors—he found time besides for his stupendous series of paintings."

### In Behalf of Obscenity

A defense of what has been called Rodin's obscenity is a unique feature of a review of a book about the sculptor. The book is by Anthony M. Ludovici, an English citizen with an Italian name whose "Woman" made him especially well known in this country. The review is by Virgil Barker in *The Arts*. The book is entitled "Personal Reminiscences of Auguste Rodin" (Lippincott, \$3) and is estimated as a "well-considered blending of anecdote and criticism which manages, in spite of the lack of genuinely personal accent in the language put into Rodin's mouth, to show him as a man and even as an artist deserving of considerable respect.

"In one matter, it seems to me, Mr. Ludovici somewhat elaborately misses the point—in his painstaking effort to clear Rodin from the charge of obscenity, especially in some works unknown to the general public. The charge was voiced by Whistler among others; and the natural reading of this sort of attack is that it only shows those who make it as lacking in largeness and geniality of nature. Those who rail at obscenity and those who gingerly or equivocally defend it alike do an injustice; for just as it is, without shame and without elaborate philosophical justification, it has a not unimportant part to play in any life approaching to completeness of experience. And if in life, then also in art, since art is man's way of giving meaning and coherence to his living."

### Left Out Matisse

A book entitled "Modern French Painters" that leaves out Matisse, Bonnard, Denis, André and Bernard, and includes numbers of Italians, Poles and Russians has been written by Maurice Raynal. The English translation, by Ralph Roeder, is published by Brentano at \$7.50. The author is said to have omitted Matisse because of the dislike he cherishes for him or his work.

"This is a pity," says Walter Gutman, reviewing the book in *The Nation*, "for we should welcome a dissection of his painting which did not, as Coquiott's, concentrate on the painter's spectacles. We should be willing, too, to back Bonnard against Suzanne Roger or R. T. Bosshard. However, taking what we have, one cannot but admire the conscientious criticisms of most of the major names of the present day. . . .

"While M. Raynal succeeds in admiring those artists, such as Soutine, Kisling, Marie Laurencin, who respond incorrigibly to their feelings, his marked favorites are aestheticians such as Picasso, Juan Gris, Metzinger, and Gleizes: even those who, like Derain and Utrillo, are so unconsciously. . . . It is difficult, though, to admire either the philosophy or the achievement shown in the arrangement of the book."

### How to Make an Artist

How public opinion is molded in the fields of art and science, as well as politics, business and education, is discussed by the publicity expert, Edward L. Bernays, in his new book "Propaganda," issued by Horace Liveright, New York. He says:

"In the education of the American public toward greater art appreciation, propaganda plays an important part. When art galleries seek to launch the canvases of an artist they must create public acceptance for his works. To increase public appreciation a deliberate propagandizing effort must be made. In art as in politics the minority rules, but it can rule only by going out to meet the public on its own ground, by understanding the anatomy of public opinion and utilizing it."

### A Book on Caricature

Several books on caricature have recently appeared in this country and abroad. The latest is "Caricature of Today," with an introduction by Randall Davies, F. S. A. (London: The Studio, 7s. 6d. and 10s. 6d.). The reviewer of the *Observer* concludes his estimate by saying that it is not "a book anyone can be proud of except, perhaps, the anonymous author of the cover design. . . . There seems to have been no selection at all. Why, for instance, should the one very dull little sketch, 'Deux Avocats,' be chosen to represent Daumier? Why should Georges Gross be omitted altogether?"

## GALERIE LOCARNO

### Paintings

by

## Old & Modern Masters

15, RUE LAFFITTE, PARIS

Telephone: Provence 37.52

### MARMOR BOOK and ART SHOP

*Books on Fine & Applied Art*

860 Sixth Ave. (Bet. 48th-49th Sts.)

Catalogue Free NEW YORK

## In the Realm of Rare Books and Manuscripts

### Cap'n John Smith

The John Carter Brown Library of Providence, R. I., called by Leonard L. Mackall of the *New York Herald Tribune*, "the greatest collection of Americana in the world," has acquired a perfect copy of the first publication of the first American author, Captain John Smith. This is his forty-four page tract, "A True Relation of such occurrences and accidents of noate as hath hapned in Virginia since the first planting of that Colony . . . London: Printed for John Tappe. 1608."

In the last report of the librarian, Lawrence C. Wroth, the information is given that the library had two copies of the book in imperfect states. But on account of the high admiration of Mr. Wroth for the author, he felt it incumbent on him to acquire the Northumberland copy when that "most important of American colonization tracts, written on the spot by the principal actor in the first permanent English settlement, came very quietly into the American market after its purchase by Lathrop C. Harper at the Leconfield sale in April, 1928.

"The 'debunkers' of history have failed rather ingloriously with the fame of John Smith," says the librarian in another part of his report. "An adventurer and soldier of fortune who neither dined, drank nor used oaths; a cartographer and explorer who advanced the settlement of great stretches of the Atlantic coast; a colonizer whose ideas of Colonial enterprise were well in advance of his day; a ship man who had 'knowledge of the sea'; administrator, warrior, and writer of some of the best English narratives of his age, and finally a robust soul who knew the worth of his deeds and ideas and proclaimed them without smug complacency, Smith's fame can suffer no lasting diminution from the attacks of skeptical, frivolous and anemic de-

tractors. Believing these things to be true, it was incumbent upon us to secure the Northumberland copy."

### Manipulation?

Stock exchange terms such as "manipulating," "hoarding," etc., are now being used in the field of rare books. A writer in the *New York Times* tells about it in a recent article on the London situation, where, "in the annual predatory raids on the English bookshops this year the American book-sellers came off as a rule second best. That is to say, the majority of them had to withdraw either empty-handed or with purses so sorely depleted that only cabled appeals for reinforcements saved them from the necessity of working their way back home. So swift and sudden has been the rise in the money value of rare books, particularly in the field of English literature, that the atmosphere has become tainted with suggestions of manipulating, hoarding, &c.

"Certainly there is something a little mysterious in the almost complete disappearance from the market of books until recently not uncommon, such as 'The Vicar,' 'Tristram Shandy' and 'Gulliver.' The prices asked for these and other notable eighteenth century treasures when they are to be had at all are truly fabulous. Equally incomprehensible are the values attached to the less coveted pieces of minor literature which can hardly be considered even rare. The outlook is none too happy for the collector of English literature. Either he must be a man of great wealth, in which case he can afford to have his collecting done for him, or he must learn to do without the great literary landmarks and blaze new trails for himself."

### Bibliography of the Negro

The labor of a quarter of a century is represented by "A Bibliography of the Negro in Africa and America," the work of an American negro, Monroe N. Work, director of records and research at Tuskegee Institute. He is the author of the "Negro Year Book," which made its first appearance in 1912. This latest effort is vast and comprehensive, including references to multitudinous books, dramas and articles on every phase of negro life, from Shakespeare's "Othello" to jazz music.

The compilation has been made possible through grants from the Carnegie Corporation and the Phelps-Stokes Fund. It occupies more than 700 pages of a substantial octavo volume, published by the H. W. Wilson Company of New York at \$12.

### London's Oldest Bookshop

The bi-centenary of what claims to be the oldest bookshop in London was recently celebrated. It was founded by John Brindley in 1728, and was called "The Feathers" as a compliment to his patron Frederick, Prince of Wales.

### G. HESS, Munich

Cat. 32 Ready  
Books XVth-XIXth Century

Send on demand to Collectors

### "Busted Bibliophile"

If a contest were held to decide who is the world's most popular book collector there is little doubt, in the opinion of a writer in the *New York Times*, that A. Edward Newton of Oak Knoll, near Philadelphia, would carry off first honors. His "Aménities," recounting his experiences in book buying, led many others to collect books. Three thousand copies of it were printed in 1918, its success was immediate, and now a total of 25,000 have been brought out.

Just how much of a collector Mr. Newton is may be judged from this one fact: The price he paid Gabriel Wells for the Earl of Carysfort's copy of the first folio of Shakespeare was \$62,500. And now a book has been published about Mr. Newton, of which 600 copies were made, selling at \$4.50 each. It is by George H. Sargent, whose article about Newton in the *Boston Transcript* has been reprinted in a fifty-page volume. It is entitled: "A Busted Bibliophile and His Books. Being a Most Delectable History of the Diverting Adventures of That Renowned Book-Collector, A. Edward Newton of Daylesford in Pennsylvania, Esquire. The First and Only Edition with All the Original Errors. Written out by George H. Sargent in a full page of The Boston Evening Transcript. And given to the world by Little, Brown & Co., Boston, Mass., 1928."

The pathetic cognomen "Busted Bibliophile" was originally adopted for himself by Mr. Newton some years ago on the occasion of his selling at auction some duplicates from his library. The *Times* says that Mr. Newton's well-wishers will be relieved to hear that he is "busted" not actually, but only in a comparative sense.

### THE BRICK ROW BOOK SHOP, INC.

Rare and Choice Books,  
New and Old  
Association Items,  
Autographs, etc.

Catalogues on Request.

42 EAST 50TH ST. NEW YORK

### Autographs of Great Artists

WALTER R. BENJAMIN

buys and sells original autograph letters of celebrities. Send for price list.

578 MADISON AVE. NEW YORK CITY

Est. 1887

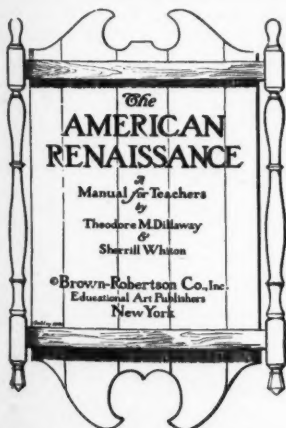
Publisher, The Collector, \$1.00

### THOMAS J. GANNON, INC.

First Editions

Rare Books

665 FIFTH AVENUE NEW YORK CITY  
TELEPHONE, PLAZA 2350



Characteristic features are Colonial furniture, architecture, silverware, paintings, etc., historically arranged and fully described. The Colonial House awaits these suggestions:

- 13 Plates of a half-tone illustrations, totaling 117.
- 1 Period Chart.
- 1 Manual, with 21 additional illustrations.

All for \$2.00 postpaid

424 Madison Avenue New York  
Midwestern Branch: Chicago  
210 Palmer House Shops



## A Review of the Field in Art Education

### Museum Conducts School for the Training of Museum Workers

One of the big universities—is it Harvard or is it Yale—has a summer course on museum management, but the Newark Museum, so far as is known, is the only institution of its kind to start a regular school of museum work. It has just brought out a book entitled "Apprenticeship in the Museum," which tells all about the enterprise, which is now in its third year.

John Cotton Dana, the director, in speaking of the book, said that the museum was led to start the school because of its inability to obtain trained employees for its work. "Finally we said, 'The museums of this country are waking up. They are making themselves known, and they are making themselves of definite use and they are getting money. Surely in another ten years, the demand for young and zealous women, who have chosen museums as a career, and have come to believe that expertness in presentation of a museum's treasures is an agreeable thing to acquire and use, will greatly increase; and we also said, that 'as museums become more useful they will be more used, and more persons will be by them engaged for other work than that of guidance.'

"Thereupon we decided that we would open a school for museum workers, telling the world frankly that, as no one knows how the



College Graduates Learning by Doing at Newark Museum.

coming museum should be managed, we take no shame in saying that we do not know; but saying at the same time, that we are trying to learn and believe we can learn with more pleasure and with greater success if we have with us, in our work and search, a group of young women who shall learn from us the little we know and shall try with us to learn more.

"Our school for museum workers developed into an apprentice class. We have had a class each year for three years. We have just published a small volume descriptive of what these three classes have done, and of their helpfulness to us, and how they have helped themselves. This book is in good degree a handbook on museum management.

It is quite a full statement of what goes on in an active general museum.

"The apprenticeship system in Newark seems to be the first continued effort of the kind thus far undertaken. The story of the way in which the system has been conducted and the success it seems to have enjoyed will appeal to many museum workers, and especially to those who may be considering museum work as a career.

"The book is definitely not an introduction to the art of becoming an expert in any field of art, science or industry. But it is an introduction to the fine art of museum management, and is published because it is believed to be a helpful introduction to the study of that art."

**BECOME AN INTERIOR DECORATOR**

A Dignified, Exclusive Profession which is not overcrowded. Offers exceptional chance for lucrative career. Trained men and women in great demand on staffs of leading decorating houses. Salaries from \$5,000 up attainable. Opens up opportunities for engaging in own business. Qualifies you expertly to serve your friends and save, by avoiding mistakes, hundreds of dollars in furnishing your own home. Enriches your knowledge of art. Easy to master under our fascinating method of instruction. Certificate awarded by approval State of N. Y. Operated by Arts and Decoration Magazine, the outstanding authority on the building and decorating of model homes. Established 1923. Write for information and splendid brochure—FREE.

**ARTS & DECORATION HOME STUDY COURSE**  
Suite 1121 578 Madison Avenue New York City

**THURN SCHOOL OF MODERN ART**

A private school giving individual personal attention.

Day and Sunday classes. Enter at any time.  
911 Carnegie Hall, New York City

**METROPOLITAN ART SCHOOL**  
58 W. 57th St. New York City

**MICHEL JACOBS**  
**GEORGE ELMER BROWNE, N. A.**

Classes just starting: Individual instruction  
Life—Portrait—Poster—Costume  
Design—Interior Decoration  
Send for Catalogue D

**XAVIER J. BARILE**  
PRIVATE ART SCHOOL  
SPECIAL STUDIO CLASSES

Painting—Drawing. Portrait Saturday Afternoon. Life-Composition Sunday Morning. Sketch Class Monday Evening.

Private lessons, Landscape, Etching, by appointment. For information write: **STUDIO FIFTEEN**, 7 West 14th Street, New York City.

### The Pennsylvania Academy of the Fine Arts

*The oldest art school in America*

SCHOOL IN THE COUNTRY

Open all year

**CHESTER SPRINGS, CHESTER CO., PA.**

(Thirty-five miles northwest of Philadelphia)

INSTRUCTORS FOR THE FALL AND WINTER

DANIEL GARDER

JOSEPH T. PEARSON, JR.

GEORGE HARDING

ALBERT LAESSLE

Classes in Winter Landscape, Life, Portraiture, Still Life, Decoration, Illustration and Sculpture. Resident Instructors. Students may register at any time. Large, well lighted studios. Separate dormitories for men and women, with modern conveniences. Reference required.

EUROPEAN SCHOLARSHIPS

Send for circular to D. ROY MILLER, Resident Manager

Chester Springs, Chester Co., Pa.

Bell Telephone: Chester Springs 10

**DESIGNERS ART**  
SCHOOL OF FINE AND APPLIED ARTS  
Professional Courses and Practical Instruction in all Branches of Art  
DAY AND EVENING CLASSES

Catalog on Request  
Miss Phyllis D. Frank, 376 Boylston St., Boston  
Telephone BACK Bay 3323

### GUY WIGGINS STUDIO CLASSES

FIGURE AND STILL LIFE  
PAINTING

Oct. 15

Address—226 W. 59th, New York

### MARTINET SCHOOL OF ART

Director—MARJORIE D. MARTINET

OCT. 1st—MAY 15th

Portrait, Life, Costume-Model, Landscape Illustration, Fashion Drawing, Composition  
10 E. FRANKLIN ST., BALTIMORE, MD.  
Illustrated Catalog on Request

### OTIS ART INSTITUTE

A SCHOOL OF FINE AND APPLIED ARTS  
MAINTAINED BY THE COUNTY OF LOS ANGELES AS A DEPARTMENT OF THE LOS ANGELES MUSEUM

2401 Wilshire Boulevard, Los Angeles, California  
Thirty-eight classes beginning and advanced.  
Work outdoors or indoors 15 months in the year. Date of entrance and period of study optional. A genuine Art Spirit pervades this art school. Illustrated catalog upon request.

## GRAND CENTRAL SCHOOL OF ART

Established by successful modern artists to develop individual talent. Courses in Painting, Drawing, Sculpture, Commercial and Applied Arts and Interior Decoration. Credits given for drawing teachers. Enroll now. Day, Evening Classes. Catalogue.

Room 7021, Grand Central Terminal  
New York

## CALIFORNIA SCHOOL OF ARTS AND CRAFTS

### SPRING TERM OPENS January 7, 1929

COURSES leading to the Bachelor's degree in Fine Arts, Applied Arts, and Art Education. Climate permits comfortable study throughout the entire year.

Write for illustrated catalog

F. H. MEYER, Director  
Broadway at College Ave., Oakland, Cal.

### Philadelphia School of Design for Women

Day, Evening and Saturday Classes  
Specialized Instruction by Experts. Industrial and Decorative Design. Poster and Advertising Art. Interior Decoration. Fashion Illustration and Costume Design. Illustration. Normal Art. All Branches of the Fine Arts.  
Broad and Master Sts. Write for Catalog

### CHAPPELL SCHOOL OF ART

"Day, Evening and Saturday Classes."

Drawing, Painting, Composition, Sculpture, Design, Fashion Illustration, Interior Decoration, Dress Design, Commercial Art, Junior Classes. Illustrated Catalog "W" on request.

1300 Logan St. Denver, Colorado

## Develop Your Artistic Talents

All the regular Art Courses. Also Interior Decoration, Weaving, Book Binding, Pottery, Metal Working. For catalog, address E. H. Wuerpel, Director, Room 24 ST. LOUIS SCHOOL OF FINE ARTS WASHINGTON UNIVERSITY—ST. LOUIS



### MASTER INSTITUTE OF UNITED ARTS

MUSIC—PAINTING—SCULPTURE  
ARCHITECTURE—OPERA CLASS  
BALLET—DRAMA—LECTURES

Enrollment open—Send for Catalog "H"

Tel. Acad. 3860

813 W. 105th Street New York, N. Y.

ALEXANDER ARCHIPENKO

### ECOLE d'ART

SCULPTURE : PAINTING  
DRAWING : MOSAIC : CERAMIC

Winter Courses from Sept. 15th

16 WEST 61st ST. NEW YORK

### LAYTON SCHOOL OF ART

Layton Art Gallery, Milwaukee, Wis.  
Courses in Painting and Sculpture, Commercial Art, Teacher Training, Interior, Costume and Industrial Design.  
Next term begins February 11.  
For illustrated catalog address Charlotte E. Partridge, Director  
Dept. A. D. 438 Jefferson St.  
Milwaukee, Wis.



ART DEPARTMENT, COLLEGE OF EDUCATION

### OHIO UNIVERSITY

B.S. in Education Degree and Art Supervisor's Diploma. Course accredited in other states.  
Registration Fee \$70.00 a year.

Address:

The President's Office, Ohio University,  
ATHENS, OHIO

## Woman's Opportunity

Both the fine arts and commercial arts as careers for women are discussed in a recent book entitled "An Outline of Careers for Women," issued by Doubleday, Doran & Co. The book is edited by Doris E. Fleischman, who is a public relations counsel, associated with her husband, Edward L. Bernays, who edited a volume called "An Outline of Careers," devoted to vocations for men.

Mary Fanton Roberts, editor of *Arts and Decoration*, writes the chapter on fine arts. She emphasizes the progress made by women as painters and sculptors in the last twenty years, and especially the accomplishments of women sculptors of this country, "greater, I think," she says, "than in any other land." However, she sees greater opportunities for women in the fine arts in the future. "At present, happily, it looks as though there were a return of the decorative spirit in the field of art. There is a greater and greater demand for the mural painter in the home as well as in public buildings. More and more the woman artist is called upon in furnishing and fitting the finer homes. All this means added opportunity to work and get paid for it. Today there is also wider opportunity in the building of public monuments, in the decoration of public buildings, such as municipal buildings, schools, museums, etc."

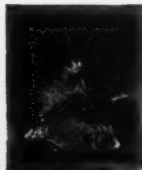
Mary MacKinnon contributes the chapter on commercial art, which, she says, has a broad field in which a woman of artistic ability or craftsmanship can find a place to express her talents. Because of the extensive use of advertising, posters, package products, and magazines, tremendous amounts of illustration and designs are used each year. There are advertising agents in America who buy labels, posters, lettering, illustration, etc., and who are ever on the alert to bring to the public, through the advertising medium, a reflection as far as possible of the world of fine art.

"A great appreciation is being shown these days for fine art in advertising. Among the artists who have distinguished themselves and have a world-wide reputation are Kees Van Dongen, used by Cheney Brothers; Rockwell Kent, by Cartier, and many others.

"This trend towards a higher standard of taste is being shown in daily newspaper advertising, department store windows, interior decorating, women's dress, and other decorative arts. In fact there are so many uses for the new taste and knowledge that your talent need not worry for lack of opportunity to find a use for new ideas."

### Alabama Polytechnic's Art Course

The school of architecture of the Alabama Polytechnic Institute at Auburn inaugurated this fall a five-year course leading to a degree in applied art. Students may specialize in advertising design, interior decorating, illustrating, textile design, furniture design, painting and modeling. Dean Frederic Child Bigin succeeded after much effort in getting this course established. Under him is Prof. Frank W. Applebee, assisted by Roy Staples, both graduates of the Massachusetts School of Art.



### COLOR PRINTS

LARGE AND SMALL  
Write for free sample and circular

ART EXTENSION SOCIETY  
WESTPORT, CONN.

## SCHOOL OF THE DAYTON ART INSTITUTE

NINTH YEAR

Full-time four year courses in Painting, Sculpture, Design, Commercial Art, Copper and Silver-smithing, Jewelry Design and manufacture, etc.

Special College Credit Courses in affiliation with Wittenberg College.

Faculty of well trained young men who are practicing professionals.

THEO. HANFORD POND, Director  
Circular of information on request to the  
DAYTON ART INSTITUTE  
Monument Ave. at St. Clair St., Dayton, O.

## THE MARYLAND INSTITUTE

School of Fine & Applied Arts  
1823-1923 Baltimore, Md.

Fine Arts, Modeling, Teacher Training, General Design, Costume Design, Poster Design, Stagecraft, Interior Decoration, Crafts, etc. Catalog on request.

## THE ABBOTT SCHOOL OF FINE AND COMMERCIAL ART

Individual Instruction in all branches of Fine and Commercial Art. Teacher Training. Credits given.

Catalog on Request.

1024 H Street N. W. Washington, D. C.

## The Traphagen School of Fashion

Intensive Winter and Summer Courses

Special Classes planned for Teachers

All phases from elementary to full mastery of costume design and illustration are taught in shortest time compatible with thoroughness. Day and Evening Courses. Sunday Nude Drawing and Painting Class. Incorporated under Regents. Certificates given on completion of course. Send for Catalog D.

1630 Broadway (near 52nd St.), New York

## THE DALLAS ART INSTITUTE

1215½ Main Street Dallas, Texas

Courses in

Drawing, Painting, Design, Illustration and Commercial Art. Interior Decoration Day and Evening Classes

OLIN HERMAN TRAVIS, Director

## STUDY IN WASHINGTON Commercial Art

Illustration, Interior Decoration, Costume and Millinery Design. You can learn it. Special summer courses. Catalog. Dormitories.

LIVINGSTONE ACADEMY, 45th YEAR

Mr. & Mrs. Eugene T. Dickinson, Directors  
1518 West Rhode Island Ave.

## WORCESTER ART MUSEUM SCHOOL

24 HIGHLAND ST., WORCESTER, MASS.

Three-year courses in Design, Drawing and Painting. Modeling. Metal Work. Jewelry. Pottery. Weaving. Day and Evening Classes. Catalogue sent on request.

H. Stuart Michie, Principal

## The Pennsylvania Academy of the Fine Arts

Broad & Cherry Sts., Philadelphia

Oldest Art School in America

Instruction in Painting, Sculpture and Illustration. Send for Circular.

ELEANOR A. FRASER, Curator

## SCHOOL OF THE MUSEUM OF FINE ARTS

BOSTON, MASS.

New building. Studios and class-rooms for 400 pupils. Courses in drawing and painting, modeling, design, and metal work. Traveling scholarships. 52nd year. Illustrated booklet.

Address: 234 Fenway Road, Boston, Mass.



## STUDY ART

The Kansas City Art Institute  
44th and WARWICK BLVD.

Courses in

DRAWING, PAINTING, MODEL-  
ING, POSTERS, ILLUSTRATION,  
DESIGN, COSTUME DESIGN, IN-  
TERIOR DECORATION, LETTER-  
ING, LAYOUT, CARTOONING AND  
CRAFTS.

Write for free illustrated catalog.

Students May Enter at Any Time  
Night Classes

## THE PENNSYLVANIA MUSEUM AND SCHOOL OF INDUSTRIAL ART

Day, Evening and Saturday Classes

Thorough work under trained specialists  
in all branches of Industrial Art. Classes  
in Design, Drawing, Drawing from Life,  
Costume Design, Costume Illustration,  
Furniture Design, Illustration, Interior  
Decoration, Lettering, Metal Work and  
Jewelry, Modeling, Nature Study, Pen and  
Ink Drawing, Poster and Advertising De-  
sign, Pottery, Teachers' Training, Water  
Color, Woodwork, Wrought Iron.

BROAD AND PINE STREETS  
PHILADELPHIA  
CIRCULAR ON APPLICATION

## Art in Photography

Wonderful opportunities in all  
branches of this modern, artistic  
profession: Motion Picture, Commer-  
cial, Portraiture and News Photo-  
graphy. Experts train you quickly  
in our New York Studios or at home  
in your spare time. Write today for  
Free Booklet.



NEW YORK INSTITUTE OF PHOTOGRAPHY  
Dept. 118 10 West 33rd St., N. Y.  
Largest and Best School of Its Kind

## DESIGN AND LIBERAL ARTS

212 CENTRAL PARK SOUTH, NEW YORK  
A School for the Training of  
Artists—Designers—Craftsmen  
Painting : Design : Illustration : Crafts  
Interior Decoration : Life : Fashion  
Founded 1917 Individual Phone Circle 1850

## VESPER GEORGE

SCHOOL OF ART

Offering Stagecraft, Interior Decorating,  
Costume Design, Commercial Art, Painting,  
Illustration, Leaded Glass, Textiles  
Booklet Scholarships  
42-44 ST. BODOLPH ST. BOSTON

## WILMINGTON ACADEMY OF ART

WILMINGTON, DEL.

Instruction in Painting, Sculpture and  
Illustration. Write for Booklet.  
Henryette L. Stadelmann Gayle P. Hoskins  
M. A. Renzetti Frank E. Schoonover  
Stanley M. Arthurs N. C. Wyeth  
Summer Landscape Class:  
ROSS BRAUGHT, Instructor

## California School of Fine Arts

Chestnut and Jones Streets  
San Francisco

Affiliated with the University of California.  
Summer Session June 18th to July 31st.  
Courses in the fine and applied arts. Splen-  
did new buildings.  
Write for special catalogue

## Studio School of Art Photography

Photography as a science and an art.  
Elementary, Advanced and Master Courses.  
8th Year. Personal training by well-  
known professional who has hung in all  
the fine Salons of Europe and America,  
and at many one-man exhibitions. Write  
for new prospectus.  
RABINOVITCH, 25 W. 54th St., New York

## American Schools

In connection with a recent review Mar-  
garet Breuning, art critic of the New York  
*Evening Post*, wrote this:

"In earlier days, when our art schools  
were thoroughly inadequate and our native  
standards of esthetics decidedly ingenuous,  
it was necessary for the young artist to go  
abroad, to gain contact with the great art of  
the past and inspiration from contemporary  
creative expression.

"But with the remarkably fine art schools  
and able teachers that we have been familiar  
with in this country for many years, this  
necessity passed away, although the tradition  
lingered."

## Pratt Alumni Classes

An all-day class in water colors has been  
organized by the Art Alumni Association of  
Pratt Institute at the association's studio,  
170 5th Ave., New York. Classes are taught  
there on Saturdays by Anna S. Fisher, N. A.  
The Board of Education allows credits to  
students in these classes and to similar  
classes at the Institute.

Within the last three years classes have  
also been organized by the association in  
pencil sketching for architectural students.  
These are conducted by Arthur L. Guptill,  
who is an author of several books on the  
subject.

## "Soap Sculpture"

Since the first competition in soap sculp-  
ture announced by a Cincinnati manufactur-  
ing concern in 1924 the number of entrants  
has multiplied by eight. The fifth competi-  
tion offers \$1,675 in prizes, the leading ones  
in the professional class being \$300, \$200 and  
\$100, and \$250 for straight carving with a  
knife, and awards ranging from \$150 down  
in the amateur class. One work this season  
will be reproduced in bronze, another in  
pottery. The contest closes May 1.

The jury of awards comprises Lorado  
Taft, Leo Lentelli, Charles Dana Gibson,  
Harriet Frishmuth and Gutzon Borglum.

## Instruction in

## FLOWER and STILL LIFE PAINTING

Address

VERA STEVENS

138 WEST 58th STREET  
NEW YORK

STUDIO HOURS  
9 to 12

## CORCORAN SCHOOL OF ART

WASHINGTON, D. C.

Tuition Free—Annual Entrance Fee \$15.00  
Day and Evening Classes in Drawing, Paint-  
ing, Sculpture, Composition and Anatomy.  
Instructors: Richard S. Meryman, Principal;  
S. Burtis Baker, Vice-Principal; Mathilde M.  
Lelsenring, Eugen Welz, Carl C. Mose,  
George M. Jenkins, M.D.  
For information and Prospectus address  
MISS AGNES MAYO, Secretary

## A. SHAMPANIER NIGHT CLASSES IN MURAL DECORATION

Address 108 W. 59th St.  
New York

## School of the Arts

COMMUNITY ARTS ASSOCIATION

FRANK MORLEY FLETCHER, Director

GRAPHIC AND PICTORIAL ART  
ETCHING : WOOD BLOCK PRINT-  
ING : DECORATIVE DESIGN  
CRAFTS : SCULPTURE : BRONZE  
CASTING : ARCHITECTURE  
GARDEN DESIGN :: ::

Session: 28 weeks, October-May  
SCHOLARSHIPS AVAILABLE

916 Santa Barbara Street  
SANTA BARBARA, CAL.

Catalog

## Mr. NAUM LOS ART SCHOOL

(formerly in Rome, Italy—1918-1928)

SCULPTURE—DRAWING  
PAINTING—CONSTRUCTIVE  
ANATOMY: MAN—HORSE

Day and Evening Classes

The School is officially recommended by the  
American Academy and by all Academies  
of other Nations in Rome.

1947 BROADWAY

at 66th St. Station New York City  
Phone Trafalgar 0022

## A. K. CROSS ART SCHOOL

Enrolls 600. Artists gain color and technique,  
students save years. NOT A SHORT CUT TO  
ART but A SCIENCE OF VISION. Any one  
may discard copies and theory and paint true  
to nature better by home study than under  
any teacher of old methods. Home course any  
time—personal in summer.

A. K. CROSS, BOOTHBAY HARBOR, ME.



## Scott Carbee School of ART

Personal Daily Instruction—Il-  
lustration, Drawing, Painting, Por-  
trait, Still Life, Commercial and  
Costume Design. Day and Evening  
Classes. Placements, Scholarships. Starts Sept. 17.  
Write for Catalog B. 126 Mass. Ave., Boston

## CLARENCE H. WHITE SCHOOL OF PHOTOGRAPHY

460 WEST 144TH STREET, NEW YORK

Courses in Artistic Professional Photog-  
raphy, October to June.

## NEW YORK SCHOOL OF APPLIED DESIGN FOR WOMEN

160 Lexington Ave., N. Y. City. 37th year  
Textile Designing, Fashion Drawing, Poster  
and Commercial Art, Interior Decoration, Ad-  
vanced Design. Special Course in Lettering  
and Illumination. Teachers' Course.  
Positions and orders filled

## BROOKLYN ART SCHOOL

134 LIVINGSTONE STREET

Near Court Sq. & Borough Hall Subway Stations  
Evenings, 7:30-9:45

Special attention to beginners  
Life Class in Painting and Drawing. Satur-  
day Sketch Class. Sunday Life and Portrait  
Class, 2-5 P. M. Begin any time. Write for  
information to  
FRANCIS MULLER, Director



# The Great Calendar of American Exhibitions

[Herewith are included, whenever announced, all competitive exhibitions, with closing dates for the submission of pictures.]

[Copyright by THE ART DIGEST]

## Montevallo, Ala.

### ALABAMA COLLEGE—

Dec.—Students' work, Cross method (A. F. A.).

## Phoenix, Ariz.

### PHOENIX FINE ARTS ASSN.—

From Dec. 8—George Elbert Burr.

## Berkeley, Cal.

### BERKELEY ART MUSEUM—

Dec. 15-Jan. 15—Etchings, Roi Partridge.

## Los Angeles, Cal.

### LOS ANGELES MUSEUM—

Jan.—Danish National exhibition; Zubiaurre brothers; international photographic show. March—Tenth annual Print Makers Exhibition.

### STATE EXPOSITION BLDG.—

Dec. 131—Painters and Sculptors' Club.

### AINSLIE GALLERIES—

Nov.-Jan.—Contemporary Californians.

### BILTMORE SALON—

Nov.-Dec.—Painters of the West.

### EBELL CLUB—

Dec.—Exhibition of prints.

### NEWHOUSE GALLERIES—

Dec.—Paintings of Carmel, Stan Paciecha.

## Pasadena, Cal.

### PASADENA ART INSTITUTE—

Dec.—Pasadena Society: Ralph Holmes, Jack Wilkinson Smith, Lucie L. Billings, Larsen Feitelson, Nathalie Newking, Charles Kilgore.

### GRACE NICHOLSON GALLERIES—

Dec.—George Jensen silver; Sloan, Itter, Chinese and American etchings.

## San Diego, Cal.

### FINE ARTS GALLERY—

Nov. 15-Dec. 31—Art Guild's no-jury show. Dec.—Water colors by Loren Barton, Margery Ryerson, Anne Goldthwaite.

### Dec. 15-Jan. 15—Water colors lent by Mrs. Henry A. Everett.

## San Francisco, Cal.

### CAL. PALACE OF THE LEGION OF HONOR—

Nov.-Dec.—Taos Society of Artists.

### EAST WEST GALLERY—

Dec. 12-Jan. 1—Prints.

### GALERIE BEAUX ARTS—

Dec. 6-31—Group show by members.

### S. & G. GUMP'S GALLERY—

Dec.—General show paintings, prints.

### VICHERY, ATKINS & TORREY—

Dec.—Etchings and drypoints.

## Denver, Col.

### DENVER ART MUSEUM—

Dec.—Museum's 34th annual; prints by Watson.

## New Haven, Conn.

### FREE PUBLIC LIBRARY—

Dec. 2-23—10th annual show of little pictures, New Haven and Clay Club.

## Hartford, Conn.

### WADSWORTH ATHENEUM—

Dec. 15-Jan. 1—Loan show of textiles.

## Washington, D. C.

### CORCORAN GALLERY OF ART—

Jan. 6-Feb. 3—33d annual exhibition of the Washington Water Color Club.

### PHILLIPS MEMORIAL GALLERY—

Oct.-Jan.—Tri-Unit exhibition of paintings and sculpture; art is symbolical, lower gallery; art is international, main gallery; international group, little gallery.

### UNITED STATES NATIONAL MUSEUM—

Nov. 26-Dec. 30—Etchings, Margery Ryerson.

### GORDON DUNTHORNE GALLERIES—

Dec. 3-31—Gardenside Bookshop show.

### YORKE GALLERY—

Dec. 17-Jan. 5—Water colors by English and American painters.

## Atlanta, Ga.

### HIGH MUSEUM OF ART—

Dec.—Paintings, Ernest L. Blumenschein.

## Cedar Rapids, Ia.

### THE LITTLE GALLERY—

Dec. 9-28—Facsimile drawings, old masters, etchings, Charles B. Keeler, oils by Chase.

## Chicago, Ill.

### ART INSTITUTE OF CHICAGO—

To Jan. 1—Four centuries of etching and engraving; prints and drawings from Deering collection; prints from Buckingham collection.

Dec. 6-27—Empire furniture; English caricatures.

Feb. 7-March 10—19th annual international show of etchings, auspices Chicago Society of Etchers; last receiving day, Jan. 7.

### CARSON PIRIE SCOTT & CO.—

Until Dec. 26—Paintings and water colors by J. Theodore Johnson.

### CHICAGO GALLERIES ASSN.—

Dec. 26-Jan. 26—Will H. Stevens, Frank V. Dudley, Helga H. Dean.

### WOMAN'S ATHLETIC CLUB—

Dec. 9-23—3d annual, Ill. Academy of Fine Arts.

## Springfield, Ill.

### SPRINGFIELD ART ASSN.—

Dec.—Paintings, Leona Loop; prints, Gustave Baumann.

## Indianapolis, Ind.

### JOHN HERRON ART INSTITUTE—

Dec. 2-23—Paintings, Felicie Waldo Howell.

Dec. 2-23—Etchings, Bicknell and Lewis.

Dec. 9-Jan. 9—World's Fair posters.

### H. LIEBER CO.—

Dec. 11-29—Paintings, William Forsyth.

### WOMAN'S DEPARTMENT CLUB—

Dec.—Sculpture, C. Warner Williams.

## Fort Wayne, Ind.

### FORT WAYNE MUSEUM—

Dec.—Water colors, Brittan, Watson.

## New Orleans, La.

### ISAAC DELGADO MUSEUM—

Dec.—Paintings, Albert Gos.

### ARTS & CRAFTS CLUB—

Dec. 8-26—Members' show by invitation.

## Baltimore, Md.

### BALTIMORE MUSEUM OF ART—

Dec.—Paintings by William H. Singer, Jr., and Jacob Dooyeward; Mestrovic drawings; XVIII century printed fabrics.

### MARYLAND INSTITUTE—

To Jan. 3—Evening Sun contest sketches.

### PURNELL ART GALLERIES—

Dec.-Jan.—Contemporary etchings, weekly changes.

### FOGG MUSEUM—

Dec.—Maya art; water colors by Homer, Sargent, Hopkinson and Macknight; drawings by old masters.

## Boston, Mass.

### BOSTON ART CLUB—

Dec. 5-20—Indian portraits, Winold Reiss.

### 40 JOY STREET GALLERY—

Feb. 10-March 2—Third annual, Boston Society

of Independent Artists. For membership address society as above.

### BOOKSHOP FOR BOYS & GIRLS—

Dec. 1-31—Etchings, Thomas Handforth.

### CASSON GALLERIES—

Dec. 3-22—Etchings, Philip Kappel; paintings, Carl Lawless.

### DOLL & RICHARDS—

To Dec. 22—Water colors, Gallagher.

To Dec. 29—Old English sporting prints.

### GRACE HORNE'S GALLERIES—

From Dec. 10—William Baxter Closson and Polly Nordell.

### GUILD OF BOSTON ARTISTS—

Dec. 10-22—Paintings, Ruth Anderson.

### JUNIOR LEAGUE OF BOSTON—

Dec.—Embroidery exhibit (A. F. A.).

### SOCIETY OF ARTS AND CRAFTS—

Nov. 16-Dec. 31—General exhibition.

### Dec. 13-19—Enamels, Lawrin H. Martin.

### VOSE GALLERIES—

Dec. 10-24—Paintings, Byron B. Boyd.

## Hingham Center, Mass.

### THE PRINT CORNER—

Through Dec. 30—Recent etchings by John Taylor Arms; etchings of Southern France by A. Hugh Fisher.

## Detroit, Mich.

### DETROIT INSTITUTE OF ARTS—

Dec.—Contemporary French prints.

### SOCIETY OF ARTS AND CRAFTS—

Dec. 17-Jan. 5—Penn. Soc. Miniature Painters.

## Westfield, Mass.

### JASPER RAND ART MUSEUM—

Dec.—Paintings by Harriet R. Lumis.

## Worcester, Mass.

### WORCESTER ART MUSEUM—

Dec. 9-30—Modern East Indian paintings; armor and tapestries.

## Grand Rapids, Mich.

### GRAND RAPIDS ART GALLERY—

Dec.—Grand Rapids painters; Mexican decorative art; local commercial art.

## Muskegon, Mich.

### HACKLEY GALLERY OF FINE ARTS—

Dec.—Paintings, Hugh Breckinridge; etchings, Benson B. Moore; sculpture, Angel Maria de Rosa.

# JOHN LEVY GALLERIES

## Paintings

559 Fifth Avenue

NEW YORK

# HOWARD YOUNG GALLERIES

## IMPORTANT PAINTINGS

Old and Modern

NEW YORK

634 5TH AVENUE

LONDON

35 OLD BOND STREET

**Minneapolis, Minn.****INSTITUTE OF ARTS—**

Dec. 27-Jan. 30—Ceramic art (A. F. A.)  
Nov-Dec.—National high school art; American costumes, 1850-75; bowls from Mimbres Valley, New Mexico.

**Kansas City, Mo.****KANSAS CITY ART INSTITUTE—**

Dec. 1-20—Loan exhibition of old masters; also sculpture, tapestries, etc., lent by Paul Botenwieser.

Dec. 20-Jan. 20—8th International water color show.

**FINDLAY ART GALLERIES—**

Indefinite—Paintings and etchings by foreign and American artists.

**St. Louis, Mo.****ST. LOUIS ARTISTS' GUILD—**

Nov. 24-Jan. 1—Annual Salon.

**NEWHOUSE—**

Dec.—Water colors, Wayman Adams.

**MAK SAKRON ART GALLERIES—**

Indefinite—American and foreign paintings.

**Omaha, Neb.****ART INSTITUTE OF OMAHA—**

Dec.—Nebraska Artists' 7th annual.

**Hopewell, N. J.****HOPEWELL MUSEUM—**

Dec.-Feb.—Costumes, 1786-1886.

**Montclair, N. J.****MONTCLAIR ART MUSEUM—**

Nov. 10-Dec. 23—Graphic and decorative arts.

**Newark, N. J.****NEWAREK MUSEUM—**

To Dec. 31—Czecho-Slovak Woman's Club; new additions to museum collections from abroad.

**CANTEUR ART GALLERIES—**

Dec. 4-24—Water colors, Wilmer S. Richter; prints by Japanese masters.

**Brooklyn, N. Y.****BROOKLYN MUSEUM—**

Nov. 20-Jan. 1—Paintings by the New Society; work by Bavarian painters.

Dec.—13th annual, Brooklyn Society of Etchers.

**NEIGHBORHOOD CLUB—**

Dec. 17-29—Paintings and sketches, Margaret Seymour Sampson.

**PRATT INSTITUTE GALLERY—**

To Dec. 15—Fifty Prints of the Year.

Dec. 19-Jan. 3—Historic costume plates and textiles.

**Buffalo, N. Y.****ALBRIGHT ART GALLERY—**

Dec. 16-Jan.—Dutch furniture and paintings.

**Elmira, N. Y.****ARNOT ART GALLERY—**

Dec.—Memorial exhibit, Alpo S. Tuuro.

**New York, N. Y.****METROPOLITAN MUSEUM—**

Through Dec.—Works of Goya; Japanese No robes and prints lent by Louis V. Ledoux.

**ART CENTER—**

Dec.—Greeting cards, Art Alliance; book illustration, A. I. G. A.

**ARTS COUNCIL (Hotel Barbison)—**

Dec.—Bronx Artists' Guild.

**AMERICAN FINE ARTS GALLERIES—**

Jan. 3-20—Combined show Am. Water Color Society and N. Y. Water Color Club; sending day, Dec. 21.

**ANDERSON GALLERIES—**

To Dec. 22—Paintings, Frank O. Salisbury; portraits, Gustave Muranyi; dog portraits, Matilda Browne.

**ARDEN GALLERY—**

Dec. 26-Jan. 5—Regional costumes of France.

**BABCOCK GALLERIES—**

Dec. 17-29—Pastel drawings, Robert Brackman.

**BROWN-ROBERTSON CO., INC.—**

Indefinite—Color prints by British and American artists; paintings.

**DE HAUKE GALLERIES—**

Dec.—Drawings and water colors by artists of the 19th and 20th centuries.

**DENKS GALLERY—**

Dec.—Pottery, Frank Reuss Kelley.

**DOWNTOWN GALLERY—**

Dec. 9-31—American Print Makers.

**DUDENSING GALLERIES—**

Dec. 17-Jan. 6—"Our Group."

**DURAND-REU GALLERIES—**

To Dec. 22—Paintings by Pissarro and Sisley.

**EHRRICH GALLERIES—**

Nov. 15-Dec. 25—Paintings of the Madonna.

**MRS. EHRRICH'S GALLERIES—**

Nov. 15-Dec. 25—Silk murals, Lydia Bush-Brown.

**FERARGIL GALLERIES—**

Dec. 22-Jan. 12—Water colors, Morris Davidson.

**PASCAL M. GATTERDAM GALLERY—**

Dec. 8-29—Irish paintings by Lucile Howard; pastels by Johann Berthelsen.

**GRAND CENTRAL GALLERIES—**

Dec. 11-26—Religious paintings, Dean Cornwell.

Dec. 15-Jan. 6—Sculpture, Malvina Hoffman.

**GUARINO GALLERY—**

Dec. 4-24—Rubin's paintings of Palestine.

**HARLOW, McDONALD & CO.—**

Dec.—Etchings and water colors, James McBay; English water colors of hunting and racing, Charles Simpson; water color drawings of duck hunting, J. D. Knap.

**HELEN HACKETT GALLERY—**

Dec. 17-Jan. 5—Pictures for Christmas gifts.

**THE GALLERY OF P. JACKSON HIGGS—**

Paintings by old masters; ancient sculpture; Greek, Roman, Syrian, Egyptian glass and antiquities.

**HOLT GALLERY—**

Dec.—Hortense Budell, Alice Judson, Thomas Herbert Smith, Jean Jacques Pfister.

**INTIMATE GALLERY (Anderson's)—**

Dec.—Water colors, John Marin.

**FREDERICK KEPEL & CO.—**

Dec. 4-Jan. 12—Color prints, 18th and early 19th centuries.

**KLEEMANN-THORMAN GALLERIES—**

Indefinite—Etchings by modern masters.

**KLEINBERGER GALLERIES—**

Indefinite—Old masters.

**KNOEDLER GALLERIES—**

Nov. 12-Dec. 8—A century of French painting.

**LITTLE GALLERY—**

Dec.—Modern craftsmen's work; flower paintings, Maud M. Mason.

**JOHN LEVY GALLERIES—**

Indefinite—Ancient and modern paintings.

**MACBETH GALLERY—**

Dec. 11-24—Portrait heads, Nancy Dyer; water colors, H. A. Dyer.

**MILCH GALLERIES—**

To Dec. 24—Paintings by Childe Hassam; still life paintings by Ruth Payne Burgess.

Dec. 27-Jan. 12—Memorial exhibition, Helen K. McCarthy.

**MONTROSS GALLERY—**

Dec. 8-31—Paintings by Harold Weston.

**MORTON GALLERIES—**

Dec. 3-17—Drawings, Harry Carlson; water colors, Edith Haworth.

**NATIONAL ASSN. OF WOMEN PAINTERS & SCULPTORS—**

Dec. 17-Jan. 5—Special exhibition.

**NEWHOUSE GALLERIES—**

Nov. 25-Dec. 25—Paintings, H. Devitt Welsh.

**POTTERS SHOP—**

Dec. 5-25—New pottery, Charles F. Binns; etchings, Albert W. Heckman.

**PUBLIC LIBRARY—**

Nov.-March—Black-and-white engravings by noted artists of Stuart portraits, gallery 316; 100 American engravers, gallery 321.

**JACQUES SELIGMANN & CO., INC.—**

Permanent exhibition of ancient paintings, tapestries and furniture.

**E. & A. SILBERMAN—**

Until Jan. 1—Old masters and antiques.

**SOCIETY OF INDEPENDENT ARTISTS—**

March 8-31—13th annual show, Waldorf-Astoria Hotel; delivery dates later.

**VAN DIEMEN GALLERIES—**

Dec.—Old masters.

**VALENTINE GALLERY—**

Dec. 10-Jan. 1—Drawings and water colors by Peter Arno.

**VERMAY GALLERIES—**

Oct. 15 through autumn—Wetherfield collection 17th and 18th century English clocks.

**WILDENSTEIN GALLERIES—**

To Dec. 22—C. T. Loo collection of Early Chinese art.

**WESTON GALLERIES—**

Exhibitions of contemporary art; old masters.

**WHITNEY STUDIO GALLERIES—**

Dec. 9-24—Christmas exhibition of water colors, prints, paintings, sculptures.

**HOWARD YOUNG GALLERIES—**

Indefinite—Selected group important paintings.

**Rochester, N. Y.****MEMORIAL ART GALLERY—**

Dec.—Water colors, Robert Riggs; paintings and drawings, Eugenjak Zak; ceramics, Mika Mikoun; contemporary French prints; water colors, drawings and prints by Cizek.

**Saratoga Springs, N. Y.****SKIDMORE COLLEGE—**

Dec. 5-19—Color prints by old masters.

**Akron, O.****AKRON ART INSTITUTE—**

Dec. 1-25—George Pearce Ennis.

Dec.—Print Makers' exhibitions.

**Cincinnati, O.****CINCINNATI MUSEUM—**

Dec.—Ohio Print Makers' exhibition.

**TRAXEL ART CO.—**

Dec. 17-22—Flower paintings, Marie MacPherson.

**Cleveland, O.****CLEVELAND MUSEUM—**

Dec.—6th annual, water colors and pastels; old Dutch prints.

**KORNER & WOOD GALLERY—**

Dec. 10-31—Prints by living Americans.

**Columbus, O.****GALLERY OF FINE ARTS—**

Dec.—Columbus Art League.

**Dayton, O.****DAYTON ART INSTITUTE—**

Dec.—Russian ikons from Corona Mundi, New York; reproductions of famous sculpture and paintings.

**Toledo, O.****TOLEDO MUSEUM OF ART—**

Dec.-Jan.—Antique American art; 2nd annual, Ohio Print Makers.

**Youngstown, O.****BUTLER ART INSTITUTE—**

Dec.—Ohio-born women artists.

**Portland, Ore.****PORTLAND ART ASSN.—**

Dec. 20-Jan. 15—Water colors by Kiowa Indians.

**Philadelphia, Pa.****ART CLUB OF PHILADELPHIA—**

Dec. 15-Jan. 4—35th annual show.

**PHILADELPHIA ART ALLIANCE—**

Until Dec. 26—Paintings by John J. A. Dixon.

Dec. 17-Jan. 14—Pewter by Lester H. Vaughan.

Dec. 26-Jan. 2—Annual, School Art League.

**PA. ACADEMY OF FINE ARTS—**

Nov. 4-Dec. 9—26th Annual Exhibition Philadelphia Water Color Society and 27th Annual Exhibition Pennsylvania Society of Miniature Painters.

Jan. 27-March 17—124th annual exhibition of oils and sculpture; entry cards until Dec. 27; work received until Jan. 7.

**PHILADELPHIA MUSEUM—**

Nov. 12-Dec. 9—International show, ceramic art.

**PLASTIC CLUB—**

Until Jan. 1—Water colors, pastels, miniatures, jewelry, arts and crafts.

**PRINT CLUB OF PHILADELPHIA—**

Dec.—International etching show.

**Reading, Pa.****READING MUSEUM—**

Dec. 10-Jan. 10—Paintings (A. F. A.).

**Providence, R. I.****RHODE ISLAND SCHOOL OF DESIGN—**

Dec. 7-Jan. 6—Drawings, T. M. Cleland.

**Memphis, Tenn.****BROOKS MEMORIAL ART GALLERY—**

Dec.—Swiss paintings, Francois Gos (A. F. A.); water colors, Charles W. Hawthorne; pictorial photography, Memphis amateurs.

**Dallas, Tex.****HIGHLAND PARK GALLERY—**

Nov. 25—Paintings, Frank Klepper.

Dec. 1—Michel Jacobs.

Dec. 15—Mabel Whitney.

**Houston, Tex.****MUSEUM OF FINE ARTS—**

Dec.—Both groups, Southern States Art League.

Ramon and Valentin Zubiaurre, oils, from Densending Galleries.

Dec. 20-Jan. 5—Oriental stage and costume designs.

**HERZOG GALLERIES—**

Dec.—Etchings, C. Dickens; antique jewelry; Baccarat crystals.

**San Antonio, Tex.****WITTE MEMORIAL MUSEUM—**

Dec.—Block prints, H. C. Schlichting, Leo Dorn; sculpture, David Brin.

Dec. 20-Jan. 23—Monotypes, Gustave Berbeck.

**Salt Lake City, Utah****MERRILL HORNE GALLERIES—**

Dec.—Utah Women Painters annual.

**NEWHOUSE HOTEL GALLERIES—**

Dec.—Oils, 20 artists.

**Madison, Wis.****MADISON ART ASSOCIATION—**

Dec.—Small paintings.

**Milwaukee, Wis.****LAYTON ART GALLERY—**

To Dec. 20—Batkis by William Long.

**MILWAUKEE JOURNAL GALLERY—**

Nov.-Dec.—Sicilian paintings, Gaetano Busalacchi.

**Oshkosh, Wis.****OSHKOSH PUBLIC MUSEUM—**

Dec.—Etchings, J. C. Vondrous; doll exhibit.

PATRONIZED BY THE LEADING PARIS SOCIETY

**THE GALLERIES JEAN CHARPENTIER**

Presenting the most significant examples of the art of today

76, FAUBOURG ST. HONORE, PARIS

Facing the Presidential Palace of the Elysee

**TRENT ENGRAVING CO.**

[Cut makers to THE ART DIGEST]

Specialists in

FINE HALF TONES

for Artists, Art Dealers and Publishers

Your inquiry solicited

219 S. WARREN ST., TRENTON, N. J.

## All American

For its cover this issue THE ART DIGEST goes to San Francisco, which may be the most vital art center of America, for Charles Stafford Duncan's "Young Girl." It was shown recently at the Galerie Beaux Arts there, at which time Jehanne Biétry Salinger wrote of it in the *Examiner*:

"Duncan presents in this work a very important evolution similar in character to that which is observed in the main art centers of Europe, especially in Paris, and also among a certain group of serious and already well known artists in New York. I mean to speak of the classical character of this painting, classical and yet not imitative of the classics, nor directly inspired by them.

"An American painter who has had no contact with Europe . . . Duncan has painted here an American maiden, a sturdy girl, with womanhood streaming in rich blood under her skin, holding her head up and bearing her shoulders firmly, her youth only written in her eyes, which she does not leave open to the first stranger to look into.

"This portrait he has painted not in delicate tones of light colors, but in severe, dark and dignified tones of brown, gray, with here and there a touch of deep green or deep blue or deep orange. Plastically, he has built this piece of work as solidly as any of the old masters might have done it. Not an emotional, not a spontaneous artist, this painter has not taken any chance. Every stroke has been calculated and the result is cold. Yet this very feature is moving because of the powerful way in which it is done."

## J. BLOCKX FILS

OIL AND  
WATER COLORS

"The Finest in the  
World—  
Standard of the  
Colormen"

Sole Agents for

VICTOR  
CLAESSENS

BELGIAN  
CANVAS

in widths from 17 inches  
to 12 feet 6 inches  
Length to 43 yards in  
one piece

ERNST H. FRIEDRICH, Inc.

Mfrs. and Importers of Artists' Materials  
129-131 West 31st St., New York

## A Gift to a Park



"The Present." Sun Dial by Edward Berge.

After traveling to the Art Institute in Chicago, the Pennsylvania Academy of the Fine Arts, and then to the International exhibition in Rome, Edward Berge's "The Present," a sun dial, was exhibited in the out-door sculpture show in Philadelphia conducted by the Art Alliance and other organizations. There it was purchased and presented to the city of Philadelphia, and is now installed. The fact that it had been posed for by the twin children of Mrs. Finley Acker, the donor, adds interest to the sale.

During the exhibition "The Present," which shows a child caressing a rag doll, was often surrounded by an admiring group of children.

## The Medallists

Four days after the initial invitations had been sent out, 200 persons had joined the new Society of Medallists, sponsored by the American Federation of Arts. The society's aim is 1,000 members, and its main purpose is to stimulate an interest in medallic sculpture by issuing each year to every member two bronze medals created "by American sculptors of the highest rank." Different artists will be engaged each year, and the designs will cover an extensive range, such as natural history, sport, conservation, forestry, aviation and architecture.

The society had its inception at the convention of the Federation of Arts in Washington last May. George D. Pratt, a vice president; Robert W. de Forest, president, and Alexander Trowbridge, a director of the Federation, constitute the organization committee. Their advisers will be Herbert Adams and James Earle Fraser.

The society's initial statement says that it seeks to "put within the reach of the average person original works in sculpture for considerably less expense than original etchings and other prints by our contemporary print makers."

## Gives a Chinese Collection

Mills College in Oakland, Cal., has received a gift from Albert M. Bender of San Francisco of forty Chinese paintings and many statuettes in bronze, iron, stone and cloisonne, which are now being exhibited.

## COLOR WORK LIGHT



Approved  
and used  
by many  
prominent  
Artists.

Other lamps shown  
in Free Booklet

Macbeth Daylighting Co., Inc.  
231 West 17th St., New York

## WINSOR & NEWTON'S Cut Stencils & Stencil Books

Home and Christmas Art Work

For decorating Pottery, Lamps, Mats, Book Covers, Fabrics, Furniture, etc.—Flowers, Birds, Fruit, Borders, Conventional Designs, etc.

## Oil and Water Colours

and every essential for Artist, Student, School and Home Art Decorator. Sent direct if your dealer cannot supply.

WINSOR & NEWTON, Inc.  
31 East 17th St., New York

Clip this adv. and enclose 25c for sample stencil set—ask for Catalog 7

## Hurley Pastel Crayons

are the shorthand medium for sketching from nature. They are PERMANENT, CRISP, BRILLIANT and VELVETY. They look and act like pastels, but

## They Do Not Rub Off

Being acidproof and waterproof, ETCHERS use them for STOPPING OUT.

Beautiful effects can be gotten with them on SILK and other FABRICS.

A NEW USE FOR THESE CRAYONS. With the aid of a fairly hot iron, these colors can be transferred from woodblocks and sketches on paper, to cloth, for making lampshades, etc., etc., and can be dry-cleaned.

20 colors, \$1.25; 40 colors, \$2.50, postpaid and insured.

Write for Color Card A.

## THE ST. JAMES PRESS

2112 St. James Ave., CINCINNATI, O.  
[Mention the Art Digest]

## Lucien Lefebvre-Foinet's

Superfine hand ground artists  
oil colors

ALL PERMANENT RANGE  
(Made in France)

The color Sargent, Whistler, Carolus Duran, J. P. Laurens, Friescke, Glackens, Low and many other famous artists have used and recommended.

(Price list on request)

Pure Belgian portrait linen canvas 42" wide 11 yd. roll \$17.50 per roll; 84" wide 11 yd. roll \$35.00 per roll; free delivery.

## ART IMPORTING CO.

533 PUBLIC LEDGER BLDG.  
PHILADELPHIA, PA.



## MARTINI TEMPERA COLORS

are a medium for landscape, still life or portraiture not only in decorative vein but also realistic treatment. Their graphic quality make them ideal for the underpainting of oil colors.

The MARTINI ARTISTS COLOR LAB.  
97-99 HARRIS AVE., L. I. CITY, NEW YORK





## Newark Museum Acquires 14 Works by Contemporary Americans



"View from Brooklyn Heights," by George C. Ault. Courtesy Downtown Gallery.



"The Sailboat," by Bernard Karfiol. Acquired by the Newark Museum. Courtesy of the Downtown Gallery, New York.

The Newark Museum has made another of its unusual moves; it has placed on exhibition a group of fourteen paintings and sculptures by living American artists acquired during the present year, and a roster of the artists sounds like part of a list of the best known American modernists. They include "Zinnias" and "Landscape" by Max Weber; "Coenties Slip" by Glenn O. Coleman, who won a prize at Carnegie this year; "The Sailboat" by Bernard Karfiol, who got first prize at the Corcoran; "Still Life" by A. S. Baylinson, secretary of the Society of Independent Artists; "Elevated Station" by Bernard Gussow; "Road to the Village," a poetic landscape by Ernest Fiene; "View from Brooklyn" and "From Brooklyn Heights" by George C. Ault; and "Cock-fight," one of "Pop" Hart's water colors.

The sculptures consist of William Zorach's "Woman's Head," with monumental quality;

Robert Laurent's "Duck," in wood; Gaston Lachaise's "Head," and Duncan Ferguson's "Mimi," in bronze.

The acquisition of these works, says the museum's announcement, is in line with the policy of John Cotton Dana, the director, to recognize contemporary American art through purchase and exhibition. "The Newark Museum," said Mr. Dana, "does not desire to create the impression among its patrons and visitors that art is an activity which has flourished only in periods other than our own. It does, definitely, want to persuade them that art is still with us in our own country and in our own time."

"The eyes of our American public, unfortunately, have been turned toward the art of other lands. Their purses have been opened wide for the purchase and the fashionable and expensive installation of the antique and the exotic and they have opened hardly at all

to buy the art of men and women who are working here and now.

"If art is to flourish in our land it must be supported by our museums and by our rich private collectors. Acting on that belief, the Newark Museum, which is not specifically an art museum, but one of science and industry also, with very limited funds for purchases, has acquired several paintings and sculptures by living Americans each year since the public opening of its new building in 1926.

"This does not mean that the Newark Museum does not value the art of other countries and other times. It means, simply, that this museum wishes to concern itself with the art of today rather than the art of yesterday, and that it believes there is art now being produced in this country which is worthy of a place in any museum in America or in Europe."

### A Slavic Pantheon

For more than eighteen years Alfons Mucha worked on his series of twenty great canvases depicting "The Epic of Slavic History." In the language of the news magazine *Time*, "the artist has been as busy with step-ladders as with lexicons." The completed panorama is now on exhibition in Prague, where a permanent gallery for it will soon be built. The entire work was financed by American money, furnished by Charles R. Crane, diplomat and perhaps the most traveled of American citizens, whose daughter Frances became the wife of Jan Masaryk, son of the president of Czechoslovakia.

It was at a Pan-Slavic dinner in New York that Mr. Crane and the artist met. Later, Mucha confided his dream of a Slavic Pantheon. What the work has cost in American money is not known, but this is but one of Mr. Crane's several benefactions to the Slavic race. It was he who endowed the Slavic chair at the University of Chicago which was occupied by Masaryk before he became Czechoslovakia's president.

The subjects in the epic range from the earliest Slavic history, antedating Christian-

ity by centuries, to allegory and prophecy. Sages, religious leaders, rulers appear in glorious pageantry. What is said to be the most magnificent picture of the set depicts the liberation of Russian serfs by Tsar Alexander II in 1861. In a grey, snowy twilight a crowd of the poor are gathered in Moscow's Red Square. Looming through the soft fall of flakes is the ornate Cathedral of St. Basil, multi-colored cupolas and towers bedizened with snow. Beyond lie the grim walls and towers of the Kremlin. The people have just heard the ukase. They stand in clusters, joyfully inarticulate, habitually stolid. The bizarre tints of the Cathedral glimmer like a huge lantern of faith above and beyond the awestruck host.

### San Jose Now Has a Gallery

San Jose, Cal., has now joined the list of cities which hold frequent and regular art exhibitions. The Teachers' College provides the galleries. Frank H. Cutting showed California landscapes there from Nov. 19 to Dec. 3. The *San Jose Mercury Herald* said that vivid color and richness of tone characterized his work, and praised the sweep and movement of color in his seascapes.

### Lansing Wants Gallery

Another city is going to have an art gallery, Lansing, Mich. The Lansing Art Club was formed recently with a charter membership of 24, and this membership has quickly grown to 80. The club aims to hold an annual exhibition of the work of Lansing artists, to bring to the city collections of paintings by American artists, to encourage local artists and provide them with a meeting place and with models, and, eventually, to obtain an art gallery for Lansing.

The officers consist of Thomas B. Humphrey, president; Norton Louis Avery, first vice president; Edith Butler, second vice president, and Harold Andrews, secretary-treasurer.

### Plan Washington Annual

One of the largest rooms of the Corcoran Gallery of Art has been placed at the disposal of the Society of Washington Artists for the 38th annual exhibition of oil paintings and sculpture, Feb. 10 to March 10. Bronze medals will be awarded in four classes: landscape, portrait, still life and sculpture. There will be no invited works.

ans

rtley

ho m

t must  
oy our  
that he  
ot spe  
science  
funds  
intings  
each  
s new

ewart  
other  
simply  
itself  
art of  
is art  
which is  
merin

ry

t gal  
t Club  
ember-  
quickly  
old in  
ansing  
ons of  
ourage  
meet-  
tually

Hum-  
first  
vice  
etary-

corn  
e dis-  
rties  
paint-  
h 10.  
four  
and  
orks